

The Home Movie Scenario Book



By Morrie Ryskind, C.F. Stevens and James Englander.

THE
THE MOVIE
SCENARIO BOOK

\$2.50

Many new plots
for the amateur
movie maker—
a complete
handbook on
the movie pro-
duction.

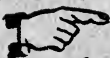
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THE HOME MOVIE SCENARIO BOOK

H. L. MENCKEN:

"The great films of the future,
like the good films of today, will
be mainly done by amateurs."

—*Photoplay Magazine*


The HOME MOVIE SCENARIO BOOK

By

MORRIE RYSKIND
C. F. STEVENS
JAMES ENGLANDER

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OF

*With Twenty New Plots
for The Amateur Producer*

 Mr. John Rose
164, Bridgman St.
Providence, 9.
R.I.

RICHARD MANSON

Publisher

New York -- 1927

THE HOME MOVIE SCENARIO BOOK

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THE HOME MOVIE SCENARIO BOOK

“CAMERA! ACTION!”

AN INTRODUCTION

There are approximately 117,000,000 people in the United States. And by the same token there are about 115,000,000 actual or would-be actors and actresses. For if there is any one commonly, almost universally, held faith and belief it is the average human's fond notion that he or she is a great stage or cinema star—only neglected.

Unfortunately, there are only so many thousands—maybe ten, maybe fifty—of this great 115,000,000 who ever have even a glimmer of a chance to prance behind the footlights, or register before a camera. Therefore, there are at least 114,950,000 undiscovered Barrymores, Guitrys, Hampdens, Chaplins, Pickfords, Jackie Coogans, and Little Farinas, who must go through their lives with thwarted ambitions—never once to hear a stage manager or a movie director swear, or see him swoon. Not to mention a million or so potential but unnoticed Rin-Tin-Tins.

Comes, however, the dawn!

Those who must number themselves among the outcast 114,950,000 obliged to pay hard-earned dollars to sit on the wrong side of the footlights, and obliged to climb over a high board fence to get on a movie lot, are about to have their innings. And what sweet innings they are going to be!

The MOVIES, no, less!

Last year, 35,000 amateur motion picture cameras were sold. This year the demand is indicated at 100,000 complete outfits of camera and projector. While amateur directors are busy grinding out film, tens of thousands of their friends are getting their

first smell of grease paint. And that means that in the coming months, these ten thousands will buy their own cameras and become bossy directors on their own hook.

The radio as a nation-wide interest must watch its laurels. Home movies are sweeping the country in an amazing way. Tired already of merely making animated snap shots of the new Court House, Blitzer's Busy Bee at high noon, and the gang at the office, the amateur movie fan is demanding stronger fare. He wants real movies—he wants scenarios. He wants the important facts one must know in order to make a movie play, and to act in front of a camera.

And that is the reason why this book was written.

It was assumed that the buyer of the book had learned to operate his camera. It was assumed, further, that what he wanted was a broad discussion of the elements involved in a movie play, other than the camera work. It was assumed, still further, that he desired interesting, workable scenarios, with plenty of leeway in them to allow him to put in his own ideas.

And the final assumption was that he would not care for a long preface.

So, committing the brain children that follow in these pages to your tender mercy, amateur movie makers, you are bid a happy and merry

“Camera! Action!”

CHARLES F. STEVENS.

New York City, March 15, 1927.

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Part I SCENARIOS

FOREWORD TO SCENARIOS

Messrs. Lubitsch, Vidor or Griffith would probably not care to use any of the material on the following pages for their next million dollar films. If we thought they might care, we would have undoubtedly offered it to them. But amateur movie producers, equipped with cameras, projectors, lights—everything but plots—will find these scenarios brief, amiable and workable. We eliminated all script that might be too difficult for amateurs, and all technical questions were referred to Mr. Charles F. Stevens, for whose notes at the end of each scenario we are highly indebted.

MORRIE RYSKIND
JAMES ENGLANDER

THE GOLF WIDOW

Scene 1
Close up

Angry wife, scolding to someone off the set.

TITLE

A GOLF WIDOW, WHO THOUGHT HER HUSBAND
WAS DEAD FROM THE NECK UP.

2 Interior

Full shot of living room. Wife standing in middle directing her complaints toward a doorway opening into another room. Through this doorway suddenly comes a golf ball which bounds and strikes her. Her fury redoubles and is vented on husband, who comes into room, in golf clothes, with golf club in hand, looking for ball.

TITLE

YOU DON'T HAVE TO BE CRAZY TO PLAY GOLF,
BUT IT CERTAINLY HELPS.

3 Interior

Back to scene 2. Husband, paying little attention to wife's harangue, looks under all furniture, lies flat on floor, and does other ridiculous things. He finally finds ball, and then says earnestly to wife:

TITLE

"I'LL WIN THE TOURNAMENT,
OR I'LL QUIT PLAYING."

4 Interior

Continue scene 3. Husband finishes talking, grabs golf bag and cap, and rushes out. Wife registers despair. Suddenly she gets idea, runs to telephone, waits impatiently for number. Finally gets it. Registers joy, starts telling something excitedly.

TITLE

SHE HADN'T SEEN JIM MORGAN FOR YEARS, BUT
SHE HAD HEARD OF HIS GOLFING PROWESS.

- 5 Interior** Full shot of a man's room. Morgan, good looking young chap, sitting examining golf clubs, hears phone, jumps up to answer. Registers surprise and delight, nods his head in amused agreement as he listens. Hangs up phone with "good-bye" and walks to nearby desk where he starts scrawling letter.
- INSERT** Part of letter reading: "Please enter me in the tournament to take place at your club next month. James Morgan—(signature).
- TITLE** ALL DAYS ARE ALIKE TO A NIGHT WATCHMAN,
BUT THIS WAS THE ONE DAY THE GOLF WIDOW
HAD WAITED FOR.
- 6 Exterior** Fade in on golf links full shot. Shot of members starting at first tee—club-house, parties at terrace tables under striped awnings, if possible, as background. Fade into
- 7 Exterior** Semi close-up of husband starting off, playing with Morgan as opponent. Husband very sure of himself. Show several flashes of shots at different parts of the course, with the husband and Morgan playing.
- TITLE** THE LAST HOLE—AND OF COURSE
THE SCORE WAS TIED
- 8 Exterior** Semi close-up of last hole, with the two balls rolling up close, one after the other. Husband and Morgan appear, with gallery crowd following. Husband nervous, his first shot goes past cup. He registers despair, goes to give up. Morgan misses also, and husband perks up again. Over-confident now, husband misses again, and Morgan holes out. They shake hands, Morgan pushes way through back-slapping crowd and disappears. Husband limps off dejectedly, being consoled by friends.

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9 Exterior Car drives up in front of golf widow's house, Morgan jumps out, goes to door.

10 Interior Wife hears doorbell ring. Runs and opens door, letting Morgan in. To the accompaniment of her delight, he joyfully tells her what had happened, saying:

TITLE "I GUESS HE'S THROUGH NOW—
HE WILL NEVER PLAY AGAIN."

11 Interior Continue scene 10. Wife kisses Morgan impulsively, throwing her arms about him. In the midst of this, the door opens and the husband walks straight toward them. Aghast at being discovered in such a compromising, but really innocent position, the wife and Morgan both start to explain, but the husband pays no attention. He is blind to everything but his golf. With a shout of joy, he grabs the conqueror, exclaiming:

TITLE "JUST THE FELLOW I WANT TO SEE! NOW SHOW
ME HOW YOU DO YOUR SWING."

12 Interior Continue scene 11. The husband exits dragging Morgan through door. Wife looks out window to lawn, crying.

13 Exterior On lawn in front of house, Morgan is showing husband how he does that swing.

14 Interior Final shot. Semi close-up of mournful wife looking out, very, very dejected and weepy. Fade out.

THE END.

DIRECTING NOTES

In making camera tests of this film, the only difficult item experienced was the business of the golf ball in Scene 2. Do not **THROW** the ball through the door at the wife, or it will go too fast and blur the camera. Lob it gently and as slowly as possible. The camera will automatically speed it up, so that it will look like a hard-driven ball.

Same way with rolling balls in Scene 8. You must roll them very slowly.

In the final Scene 14, experiment, if you wish, with glycerin tears on the wife's cheeks. Before camera action, deposit a drop or two of glycerin over upper lashes of wife's eyes with a drop of glycerin at the inner corners of the eyes. As soon as director shouts: "Camera!"—the wife quickly blinks her eyes, and the tears will roll slowly down her cheeks.

C.F.S.

THE WAY OF THE TRANSGRESSOR

TITLE **TILLIE DINKELSPIEL HAD NEVER MARRIED—
BECAUSE NO MAN HAD EVER ASKED HER.**

Scene 1 Old maid, in bedroom, with cold cream on face, hair in
Close up curls, sitting before mirror and admiring herself. Wearing
 nightgown.

2 Interior Full shot. She gets up, goes to bed, kneels, and says a
 prayer:

TITLE **"OH, LORD, SEND ME A MAN. AMEN!
A MAN! AMEN!"**

3 Interior Continue Scene 2. She arises. Looks under bed, but no
 one is there, her face registering disappointment. Then
 she climbs into bed and turns out light. Fade out.

TITLE **ELEVEN P. M. WAS THE TIME MUGGSY McGUIRE
STARTED TO DO BUSINESS.**

4 Exterior McGuire walking furtively down street, stepping into
 shadows when anybody passes. Continues his stroll till
 he walks into doorway of Tillie's home.

5 Interior Tillie's bedroom. Window slowly opens and McGuire
 enters. Tiptoes, throwing flashlight around. Tillie
 sound asleep, hugging somebody in her dream. McGuire
 goes over to dresser, picks up some jewelry and begins
 stowing it away. Goes through drawers of dresser, and
 is taking some valuables when Tillie awakens.

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- 6 Interior** Continue Scene 5. Tillie sees McGuire and is about to scream when she suddenly recollects herself. She bounds out of bed and McGuire, startled by noise, turns and flashes revolver and tells her to "stick 'em up!" Tillie, who is very near to him, puts up her hands part way, then suddenly embraces him. McGuire, panic stricken, tries to get out of the embrace, but fails. Finally he pushes her away, and Tillie promptly tackles him in football style. Revolver falls out of his hand, and she grabs it and covers him with it.
- 7 Interior** Outside the door of Tillie's room. A policeman, who has seen the open door and entered the house, is attracted by the noise of the scuffle, and comes rapping on the bedroom door.
- 8 Interior** Tillie asks who it is, meanwhile motioning McGuire under the bed. She explains that everything is all right.
- 9 Interior** Same as Scene 7. Policeman, puzzled, scratches his head, and goes away.
- 10 Interior** Same as Scene 8. McGuire comes from under bed, and thanks Tillie fulsomely. He is all broken up over her magnanimous conduct. He says:
- TITLE** "I'M GOING STRAIGHT AFTER THIS—IT HAS
TAUGHT ME A GREAT LESSON!"
- 11 Interior** Same as Scene 10. Tillie unexpectedly flourishes the gun at him, and says:
- TITLE** "GOOD, AND I'LL SEE TO IT PERSONALLY!"
- 12 Interior** Continue Scene 11. She holds him with the gun, and picks up a near-by telephone, calling a number. McGuire, puzzled, tries to run, but a determined wave of the gun stops him.

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13 Interior A minister's study. Minister goes to phone, which has rung, listens, then hangs up, and puts his coat on hastily.

14 Interior Back to Tillie. McGuire is seated in a chair, while she guards him determinedly with the gun. Tillie says:

TITLE "HOW DID A NICE MAN LIKE YOU EVER
GET INTO THIS SORT OF THING?"

15 Interior Continue scene. McGuire answers:

TITLE "I TOOK OVER MY FATHER'S BUSINESS
WHEN HE DIED."

16 Interior Same as Scene 15. There comes a knock at the door, and Tillie opens it, admitting the minister, who carries a large book, and a roll of ribboned parchment that looks like a license. McGuire, appalled, again tries to flee, and gets to the window, beating the sash with his fists and shouting:

TITLE "HELP! POLICE!"

17 Interior Same as Scene 16. The minister dismayed, doesn't want to perform the ceremony after Tillie gets the trembling McGuire back to her side by shaking the gun. So Tillie promptly threatens to shoot the minister also. Finally, the enforced ceremony is performed, Tillie gives the minister his fee, and he departs. Tillie is overjoyed. She throws her arms about McGuire's neck.

18 Close up Shows the face of the despairing McGuire, who lifts his eyes to the skies, and says:

TITLE "OH! WHY DID I EVER LEAVE MY HAPPY
HOME IN SING SING?"

THE END

DIRECTING NOTES

The night effects in this film can be had, where indicated, by the use of blue tinting. In contrast, the movie maker may like to try a yellow tint for the interiors, although it isn't necessary. A close up can be inserted in Scene 3 to better indicate Tillie's disappointment. The same in Scene 5, showing Tillie hugging a bundled pillow while she sleeps. There are many opportunities for adding comedy touches in Scene 6, and, in fact, throughout the film, to stress to the point of absurdity and merriment, Tillie's determination to possess McGuire, and his abject fear of the situation.

C.F.S.

THE LITTLE WOMAN

- Scene** George Watson, brief-case under arm, walks up to office
1 Interior door labelled—"George Watson, Counsellor-at-Law."
Opening the door, he enters
- 2 Interior** Office. Looks into his mail-box, and is excited when he finds a lot of letters. He opens them and finds them all bills, from furniture company, dress-maker, milk company, etc., etc., and
- INSERT** Letter from telephone company, warning that if bill of \$7.34 is not paid, the service will be discontinued.
- 3 Interior** Back to office scene. George puts on imposing tortoise shell glasses, opens brief case, takes out morning paper, and begins reading it. Then he takes out a sandwich, which he carefully lays on the desk; a deck of cards; a pillow; and a bottle of milk. He puts sandwich and milk carefully away somewhere. The paper, cards and pillow he leaves on desk. He plays a game of solitaire. The cards are going against him. Finally, he looks around, goes and locks the door, comes back, takes a card from the bottom of the deck, slaps it down triumphantly. He has won the game! He rubs his hands and smiles around the empty office.
- TITLE** "IT LOOKS LIKE MY LUCKY DAY!"
- 4 Interior** Back to scene 3. He unlocks door again, and as he does the telephone bell ringing causes him to dash over to phone. It has come true! He answers and hangs up in disgust.
- TITLE** "WRONG NUMBER! EXCUSE ME PLEE-UZ."
- 5 Interior** Same as scene 4. He looks over newspaper idly, goes to his desk, puts his pillow in place, and falls asleep on it. Fade out.

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6 Interior Fade in. Wife opens door and enters office. She tip-toes over and sees George asleep. She wakes him, saying:

TITLE **"I WAS DOWN SHOPPING, DEAR, AND THOUGHT I'D DROP IN. I KNOW YOU GET SO LONESOME HERE."**

7 Interior He snaps up guiltily, then looks very business-like and busily fingers the bills and papers on his desk, saying:

TITLE **"I WISH YOU WOULDN'T COME IN. IT DOESN'T LOOK RIGHT AND IT INTERFERES WITH BUSINESS."**

8 Interior She is hurt, looks sore about it, and says:

TITLE **"WHAT BUSINESS?"**

9 Interior She then reaches for the phone, and he remonstrates, casting sidelong glances at the warning from the telephone company, and says:

TITLE **"BETTER NOT. I EXPECT SOME IMPORTANT CALLS."**

10 Interior She laughs derisively, picks up phone, calls the number of a girl friend, and starts jabbering away.

11 Interior Boudoir of girl friend, who, in negligee, jabbars away, too. Fade out.

TITLE **ONE HOUR LATER.**

12 Interior Office. Mrs. Watson still at it.

13 Interior Boudoir. More talk from the girl friend.

14 Exterior Street scene. Two couples walking from different directions, meet in friendly fashion, very sugary, until one shows an enormous diamond ring proudly. The other lady shows hers, a much smaller one, and then there is back and forth talk, more and more catty and heated,

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until, shortly, the two women and their two escorts, are mixed in a slap-stick free-for-all. Falling apart finally, one woman shouts:

TITLE "I'LL HAVE THE LAW ON YOU! YOU CAT!"

TITLE "HUSSY!"

15 Exterior Same as 14. Semi close-up of one couple, all mussed, straightening themselves, the woman saying:

TITLE "LET'S CALL YOUNG WATSON. I KNOW HIS WIFE, AND HE WILL PROBABLY BE GLAD TO GET A CASE."

16 Exterior Further along the street, cut to semi close-up of the other couple walking along, talking angrily together, the man saying:

TITLE "YOUNG WATSON IS A LODGE BROTHER OF MINE. HE WILL HANDLE THIS CASE FOR NEXT TO NOTHING—AND GLAD TO GET IT."

17 Exterior They walk up a path toward the door of a friend's house. Ring bell. Answered by astonished friend, who invites them in.

18 Interior Drawing room of friend's house. Explaining the fracas, they ask permission to use the phone. Man phones while women discuss the fight indignantly. Man hangs up phone in disgust, saying:

TITLE "WATSON'S WIRE IS BUSY."

19 Interior Same as 18. They say good-bye and exit.

20 Interior Duplicate scene 18, with different interior, the other couple, and a different pair of friends. This man also hangs up phone in disgust, saying:

- TITLE** "WATSON'S PHONE IS BUSY."
- 21 Interior** Flash back to office. Wife still talking animatedly on phone, saying:
- TITLE** "I'M GOING TO WEAR MY PINK GEORGETTE, DEARIE."
- 22 Interior** Flash back to boudoir. Girl friend on her second wind, saying:
- TITLE** "OH, AND I AM GOING TO HAVE ON MY BLUE SATIN."
- 23 Interior** Office again. Watson standing over wife, angrily remonstrating. She waves him away and continues. Fade out.
- 24 Exterior** First pugilistic couple walking along street, meet other friends, stop to talk, woman says:
- TITLE** "AND I TRIED TO GET WATSON'S OFFICE FIVE TIMES, BUT THE PHONE WAS BUSY."
- 25 Exterior** These friends walking further along street, meet other acquaintances. They chat, and say:
- TITLE** "HEAR HENRY FORD IS AFTER WATSON. HE'S SO BUSY YOU CANNOT GET HIM ON THE PHONE."
- 26 Exterior** Same as 25. Acquaintances drink in this gossip, bid adieu, and go off very much impressed.
- TITLE** AIDED BY THAT BUSY OLD GOSSIP, DAME RUMOR,—WATSON'S REPUTATION SPREAD LIKE WILDFIRE.
- 27 Interior** A business office. One of the men who was told about Watson is there, in conference with an important looking business man, who says:

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- TITLE** "THIS IS AN IMPORTANT CASE. MEANS MILLIONS TO US. WE MUST HAVE A BIG LAWYER. YOU MUST GO TO NEW YORK."
- 28 Interior** Same as 27. First business man shakes his head in disagreement, saying:
- TITLE** "WE DON'T HAVE TO GO TO NEW YORK. WE'VE GOT THE MAN WE WANT RIGHT HERE. HENRY FORD HAS RETAINED WATSON. IF HE IS BIG ENOUGH FOR FORD, HE'S BIG ENOUGH FOR US."
- 29 Interior** Same as 28. The important business man agrees, calls up on phone, hangs up immediately, indicates with his hands and mouth that the phone is busy, and then, at the suggestion of the first business man, they jump up, grab their hats, and depart, very apparently toward Watson's office.
- 30 Interior** Flash back to office, wife still talking, and Watson about to pass out.
- TITLE** "AND THEN I'M GOING TO TRIM IT WITH LACE, AND—"
- 31 Interior** Flash to boudoir. Girl friend, no sign of weakening:
- TITLE** "I THINK FLOWERS WOULD LOOK BETTER, AND—"
- 32 Exterior** Long shot of street outside Watson's office. One of the quarreling couples coming along toward the office, followed by the two business men, and others to whom they have spread the tidings.
- 33 Exterior** Long shot of street in opposite direction. The other pair of battlers advancing from that direction, followed by sundry people whom they have aroused with stories of Watson's importance.

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34 Exterior Street just in front of the building where Watson has his office. All the couples, business men, etc., meet, and after some angry looks between the two couples, they all enter.

35 Interior Watson's office. The crowd rushes in the door. Wife still on the telephone. Husband grabs at bills, and seems to be deep in study and thought. Wife looks at crowd in astonishment, takes in situation somewhat, and says quickly and importantly:

TITLE "NO, MR. FORD, MR. WATSON WILL NOT BE ABLE TO LEAVE TOWN. HE'S GOING TO STAY RIGHT HERE WHERE HE'S MADE HIS SUCCESS."

36 Interior Boudoir. Girl friend, amazed, listens to the above line, and, dazed, hangs up.

37 Interior Office. Those in the crowd look at one another, and whisper together, wise looks, head noddings, etc., very apparently saying, "Hear that? Ford!"

Watson sits pompously at his desk, surrounded by the would-be clients. He asks who is first, and as the two battling couples press forward, he gets up and herds the rest of the visitors to the door. As Watson returns to the desk, one of the couples shout:

TITLE "I'LL GIVE YOU ONE HUNDRED DOLLARS TO TAKE MY CASE."

38 Interior The other couple jump forward, the man holding up two fingers.

TITLE "TWO HUNDRED!"

39 Interior The bidding is on. With angry looks the first two cry:

TITLE "FIVE HUNDRED!"

TITLE "NO, I'M SORRY, MR. MORGAN, BUT I POSITIVELY CANNOT LEAVE TOWN. MY TOWN WAS TRUE TO ME BEFORE I WAS GREAT, AND I'LL STICK BY HER NOW!"

46 Interior Back to Watson. He hangs up, wrings his hands in a nicely legal manner, and turns to the business man, sitting there with mouth agape, and explains:

TITLE "I'M HAVING THE PHONE DISCONNECTED. TOO DISTURBING. IF PEOPLE WANT ME, WHY, THEY KNOW WHERE THEY CAN FIND ME."

47 Interior Business man, oh, very obsequious, nods understandingly and sits down. Whereupon, that great legal light, George Watson, turns to him with condescending and befitting grandeur, and lowers himself enough to inquire what service he can render. Whereupon this picture of the century fades out.

THE END



DIRECTING NOTES

In Scene 3, when Watson carefully puts away his sandwich and milk, the authors heightened the comic effect by having him lock them tenderly in a large and otherwise empty safe. It is interesting to note that in the same scene, all four suits of playing cards will photograph in a similar color scheme, that is, the pips of all four suits will photograph black, and the rest of the card white. In Scene 14, the enormous diamond can be hired from your costumer. Be careful in the fight business in the same scene that the arm movements are slowed down, and not sharp and abrupt. They will look fast enough on the film if they are only slightly more speedy than normal arm motions.

C.F.S.

SUMMER LOVE

Scene 1
Exterior Long shot at summer bathing beach. Girls in chic bathing suits walking about. Many young men are gathered together in a knot about some object of interest, which we cannot see.

2 Exterior Closer shot. The group of youths part, and we see that they are all interested in a very pretty girl, in a daring swimming suit, who is laughing up at them from under her sunshade.

TITLE **THE BELLE OF THE BEACH.**

3 Close up Face of bathing beauty in animated conversation. She shakes her head "No" more often than anything else. Back to

4 Exterior Beach scene. Girl receives invitation from all the men but turns them all down. A man who has just come on the beach strolls towards the group. He asks a friend of his what the excitement is, and the friend tells. He begs to be introduced and is brought over. Startled look of recognition as he sees her. She recovers before any one notices. He says:

TITLE **"I DIDN'T GET THE NAME."**

5 Exterior Continue Scene 4. Introductions again, and the stranger settles himself in the group. He invites her, she at first turns him down, then yields a bit.

They go for stroll along beach, and he starts violent flirtation.

6 Close up He puts his arm around her and she nestles her head against him. Fade out.

TITLE **BACK TO THE OLD GRIND.**

7 Interior Back in office with vacation over. The man is at his desk in private office. He presses buzzer, and the bathing beauty enters, sits down and starts to take dictation. He finishes, turns to work, she starts to go, comes back, and says:

TITLE **"I WANT TO THANK YOU FOR NOT
GIVING ME AWAY."**

8 Interior Continue Scene 7. He looks up, startled, then walks towards her, and says, earnestly:

TITLE **"I'VE BEEN WANTING TO MAKE LOVE TO
YOU SINCE THE FIRST DAY I HIRED YOU—
BUT I WAS AFRAID TO."**

9 Close up Look of joy comes over girl's face, and they embrace. Fade out.

10 Interior An outer office. Another secretary comes up to her as she comes out of Boss's office, and says:

TITLE **"HOW WAS YOUR VACATION? ANYTHING
EXCITING? MEET ANY NEW PEOPLE?"**

11 Interior Continue Scene 10. As she sits down to her typewriter, she says:

TITLE **"NO. JUST THE SAME FELLOWS."**

12 Interior Continue Scene 11. Fade out on her busy with her work.

THE END

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DIRECTING NOTES

In Scene 2, use a white sunshade. Interior 7 and Interior 10 can be made in the same office or set, by shooting from one side for 7, and from the other side for 10.

C.F.S.

GEORGE WASHINGTON, JR.

- Scene 1** George W. Smith, Jr., lying on his stomach on the porch,
Exterior is discovered reading a life of Washington.
- INSERT** Of page in book, with picture of Washington, and,
 if possible, the cherry-tree incident.
- 2 Exterior** As camera opens up, George, Jr., turns from the book to
 his mother, who is sitting in a rocker on the porch, and
 says, earnestly:
- TITLE** "WASHINGTON WAS A GREAT MAN,
 WASN'T HE, MOM?"
- 3 Exterior** Back to scene. Ma nods agreement, and says:
- TITLE** "YES. THAT'S WHY WE NAMED YOU AFTER HIM.
 REMEMBER TO BE HONEST AND NEVER TELL A
 LIE, AND YOU MAY BE A GREAT MAN, TOO."
- 4 Exterior** Continue Scene 3. George promises, registering deter-
 mination. Fade out.
- 5 Interior** Fade in to scene in school room. Teacher is writing on
 the board. One youngster takes aim and throws paper
 wad which just misses teacher, Georgie watching.
 Teacher says:
- TITLE** "WHO DID THAT?"
- 6 Interior** Continue Scene 5. Georgie stands up and says, pointing:
- TITLE** "I CANNOT TELL A LIE. IT WAS BOBBY JONES."
- 7 Interior** Continue Scene 6. Teacher, instead of showing pleasure,
 and appreciation, turns sharply on Georgie, while all the
 other pupils are plainly scandalized. The teacher says:

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TITLE "I DIDN'T ASK ANYBODY TO TELL TALES. THAT'S WORSE THAN DOING WHAT BOBBY DID."

8 Interior Shoot outside school room door as school is let out. All the kids dash out with a whoop, putting hats and coats on as they go to play.

9 Exterior Outside of schoolhouse. The kids come tumbling out. Then they gather into a group, whispering. Just then Georgie comes out, alone, and they pounce on him, roughing him up for being a sneak.

Georgie finally gets away, and dashes off towards home. Then he sees a little girl ahead of him, and he slows down to a walk besides her.

10 Close up Georgie takes the little girl's books and carries them for her. She is very coquettish, and says to him:

TITLE "HOW DO YOU LIKE MY NEW RIBBON?"

11 Exterior Pointing to it. Georgie notices it for the first time, and gives it a solemn scrutiny, squinting his eyes at it. Then he says:

TITLE "GEE, IT'S TERRIBLE. IT LOOKS AWFUL ON YOU."

12 Exterior Continue Scene 11. The little girl, with a set smile already to receive the expected compliment. Her face changes suddenly to injured dignity. Then, with no preliminaries, she smacks Georgie's face, and runs away, leaving him disconsolately rubbing where he was smacked. Fade out.

13 Interior Georgie enters his room, looks at himself in the mirror. Looks at the book of Washington again. Unconsciously imitates pose of his hero's picture, struts about in long strides, then shakes his head and says:

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TITLE "I GUESS THEY DON'T UNDERSTAND PEOPLE
LIKE US."

14 Interior Living room downstairs. Georgie comes down from his room. His Pa comes in, smoking, and drops ashes all over the rug. Pa says, "SH!" to Georgie. Ma comes in and wants to know who dropped ashes over rug. Pa says:

TITLE "I THINK IT WAS THE HIRED MAN."

15 Interior Continue Scene 14. Georgie is surprised, looks from one to the other, then assuming his George Washington pose, one foot forward, hands behind back, he says:

TITLE "NO, IT WAS YOU, DAD."

16 Interior Continue Scene 15. Georgie's Dad grabs him, puts him over his knee, and gives him a good spanking. Fade out.

17 Interior Fade in. Ma answering the telephone, Dad and Georgie in the room.

8 Close up Ma's face, as she listens, first registers extreme annoyance, which changes quickly to pretended pleasure as she answers sweetly, says "Yes, we'd be pleased to have you over," and hangs up, again changing to annoyance.

9 Interior Continue Scene 17. Back to scene. Ma is angry as she finishes telephoning. She says to Pa, while Georgie listens:

TITLE "IT'S THE NOBLETONS. THEY'RE COMING OVER—
THOSE DREADFUL BORES."

20 Interior Father, who has made himself comfortable for the evening, with his slippers, smoking jacket and newspapers, growls his agreement, and gets up to dress.

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21 Interior Fade into the same scene, a little later, with Pa and Ma all dressed up. The Nobletons come in and are greeted cordially. Ma says:

TITLE **"I CERTAINLY AM GLAD YOU CAME."**

22 Interior Continue Scene 21. Georgie stands by impassively. Then he becomes young Washington again, and says:

TITLE **"MA, THEN WHY DID YOU SAY THEY WERE
 SUCH DREADFUL BORES?"**

23 Interior Continue Scene 22. The Nobletons are horrified, and Ma yanks Georgie out of the picture, while Pa explains to the guests that Georgie was only fooling. He laughs hollowly—they sit and look at him coldly. Fade out.

TITLE **AFTER A PAINFUL NIGHT.**

24 Interior Fade in. The next day. Georgie in his room. He takes the Washington book and tears the pages angrily. Cut.

25 Exterior George dashes out of house. Meets a school chum. The chum greets him. In reply, George wallops him. The other is surprised, wants to know what it's all about, and George says:

TITLE **"FROM NOW ON, MY NAME ISN'T GEORGE. IT'S
 BILL—AND I TELL GREAT BIG WHOPPERS."**

26 Exterior They continue towards school.

27 Interior School room again. All pupils in seats except George and his chum. Clock says ten minutes after nine. Then the two tardy ones come rushing in, and try to sneak to their seats. The teacher catches them, and calls them before the class. Teacher asks George why he is late again, and George says:

TITLE **"MY MOTHER WAS VERY SICK AND I HAD TO
GET SOME MEDICINE."**

28 Interior Continue Scene 27. Teacher changes from scolding to sympathy. George winks at chum, and chum winks back. Just then George's mother walks in. She greets teacher, and shows bundle she carries, saying:

TITLE **"GEORGIE FORGOT TO TAKE HIS LUNCH."**

29 Interior Continue Scene 28. Teacher is puzzled, and says to George's mother:

TITLE **"GEORGE SAID YOU WERE SICK, AND THAT
WAS WHY HE WAS LATE."**

30 Interior Continue Scene 28. George's mother shows her anger at the fib, grabs George over her knee, the teacher hands her a ruler, and she applies it to the best advantage. George gets up, rubs himself, and shakes his head, puzzled. He says:

TITLE **"YOU CAN'T WIN!"**

THE END



DIRECTING NOTES

A book suitable for the purpose of the insert after Scene 1 can be had almost anywhere, either in the Public Library or borrowed from a book seller. However, if this is too difficult to include, use a title board, and run something like the following, as if it were a page from a book:

LIFE OF WASHINGTON

“—and after his father had forgiven him for cutting down the cherry tree, little George Washington resolved never to tell a lie as long as he lived.”

In Scene 5, if you cannot arrange with a local teacher to use his classroom and class for your film, simulate the school room as best you can. To help the illusion, add a long shot of an actual school house, with pupils entering it, between Scenes 4 and 5, and then cut to Scene 5 in your simulated classroom.

C.F.S.

A MODERN JOHN ALDEN

- Scene 1**
Interior Room in a college dormitory. Sitting hunched up on a couch, deep in a book, is John—a thin, solemn fellow, wearing glasses. At a desk, writing a note, is his roommate, Miles—a good-looking, athletic “collegiate.”
- 2 Close up** John, gazing with envy at Miles, then shaking his head sadly, goes back to his book.
- 3 Close up** Miles finishes his note and seals it. Looks at picture of pretty girl in front of him, kisses it and puts it down, with a smile of pride.
- 4 Interior** Back to full shot, same as Scene 1. Miles says to John:
- TITLE** “JOHN, WILL YOU TAKE THIS NOTE OVER
TO PRISCILLA AT THE SORORITY HOUSE?
I’M LATE FOR A CLASS NOW.”
- 5 Interior** Continue Scene 4. Miles, taking John’s answer for granted, rushes over, stuffs the note into John’s hand, grabs an armload of books, and dashes from the room.
- 6 Interior** A semi close up of John looking longingly at letter.
- TITLE** ONLY TWO WOMEN HAD EVER HUGGED JOHN—
HIS MOTHER AND HIS NURSE.
- 7 Interior** Continue. He gets up slowly, holds the letter up to the light, and then saunters from the room.
- 8 Exterior** John comes out of dormitory, and wanders down the street. He sees a pretty girl, and raises his cap, but she brushes by him without even a smile. This can be repeated several times.

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- 9 Exterior** Scene at front of sorority house. John comes up, and rings the bell. A girl comes to the door.
- 10 Exterior** Semi close up. Girl is very ritzy, and doesn't want to let him in. He says he has a letter for one of the girls, and starts to look for it. He searches through all his pockets, fishing out a banana, a sandwich, etc. Finally, he sees it in the cap he has taken off. The girl lets him in.
- 11 Interior** John follows the girl into a reception room. She calls and Priscilla and a bevy of other girls come flocking into the room. Priscilla takes the letter from John's hand, and the girls crowd around her, looking over her shoulders. John doesn't even get a "thank you." (Register the fact that he is a total loss as far as girls are concerned.)
- 12 Exterior** Outside of sorority house. Medical officer with several policemen comes up, looks at a slip of paper, and then at the address of the house. Then he goes up to it, and fixes a large sign to the door.
- 13 Close up** Of sign, reading: "Scarlet Fever. This house is quarantined."
- 14 Exterior** Continue Scene 12. The officer instructs one of the policemen to stand guard over the house, and the others depart.
- 15 Interior** John goes over, and tries to talk to the girls, one after the other, but they all give him the cold shoulder. No use. He goes towards the door.
- 16 Exterior** Man on guard outside sorority house. The door opens, and John tries to step out. The man points to the sign and waves him back. John argues with him, but the man is firm. He says:

TITLE "YOU'LL HAVE TO STAY IN THERE A WEEK."

- 17 Close up** Of John. He realizes the sense of the words, cuts his protestations short, and a beatific grin spreads over his face.
- 18 Exterior** He steps back positively jaunty, and the door slams behind him. Fade out.
- TITLE** BY THE END OF THE THIRD DAY, THE GIRLS HAD COME TO THE REALIZATION THAT ANY MAN AT ALL IS LOTS BETTER THAN NO MAN AT ALL.
- 19 Interior** Same as Scene 11. Phonograph going. Priscilla dancing with John. Other girls cut in on her. There is a fight between two of them, winding up in a hair-pulling match. John pacifies them. Finally, he indicates he's tired.
- 20 Interior** Continue Scene 19. Girls go over to couch and pull it over to him, so he can sit down without moving. One brings him a glass of water, another a sandwich. Priscilla is hurt because he doesn't accept her goodies. He finally does, but is very blasé about it.
- 21 Exterior** Doctor coming up front of house. He enters.
- 22 Interior** The same room again. Doctor enters. John waves the girls away. The doctor says:
- TITLE** "I OWE YOU AN APOLOGY, YOUNG FELLOW. ONE OF MY ASSISTANTS QUARANTINED THE WRONG HOUSE. THE SCARLET FEVER CASE WAS ACROSS THE STREET."
- 23 Interior** Continue Scene 22. John smiles and laughs happily, indicating that it is all right. Explains to doctor:
- TITLE** "GREATEST THING EVER HAPPENED TO ME. USED TO BE AFRAID OF GIRLS. NOW THEY EAT OUT OF MY HAND."

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- 24 Interior** Continue Scene 23. He whistles. Girls come running in. Explanations. Doctor exits. Girls rush to phone, ignoring John. In few minutes, the house is over-run with boy friends. Every girl is being petted properly by her sweetie, and John slinks out, ignored and unnoticed. Follow John out of room, down stairs and into
- 25 Exterior** Where John walks again down street, meets a co-ed, lifts his hat, and is handed the same old frosty greeting. Fade out.

THE END



DIRECTING NOTES

John, in this picture, should be dressed and carry the general impression of an unattractive book-worm sort of a fellow. Be careful, though, not to make him ridiculous, as that would spoil the play. In the sorority reception room scenes, especially in Scene 19, it is obvious that a crowd effect is wanted, using a goodly number of pretty girls. But the director should be careful not to jam his scene, especially directly in front of the camera. The whole scene should be rehearsed until a sort of evenly flowing movement is attained (without apparent intent), so that there are but two or three before the camera at one time, with the others well set back against the background. Be careful to avoid criss-crossing effects, and do not allow any of your crowd to blot out the principal players unless it is necessary for a wanted movement. In the dancing, the movement should pass in front of the camera from left to right, with the right to left movement only dimly apparent in the background.

C.F.S.

BUDGET, BUDGET, WHO'S GOT THE BUDGET?

- Scene 1**
Interior Mr. London is disclosed sitting at his ease, smoking a cigar with evident appreciation, and pleased with what he is looking at—his bank statement.
- INSERT** Bank statement, showing that Mr. London has a balance of \$300.
- 2 Interior** Continue Scene 1. He starts to figure on paper.
- INSERT** Figuring—" \$300 saved a month, \$3600 a year, in ten years \$36,000."
- 3 Interior** Continue Scene 2. He is leaning back contentedly when Mrs. London enters. She has a sheaf of bills in her hand, which she gives to him. He has a shock as he sees them—his dreams of wealth fading.
- INSERT** Dress bills, milliners' bills, shoe bills, etc.
- 4 Interior** Continue Scene 3. He commences to harangue her, throwing each bill with angry flourish to the table or desk. She shrugs and replies:
- TITLE** "DO YOU WANT ME TO GO AROUND DRESSED
 LIKE A BEGGAR?"
- 5 Interior** Continue Scene 4. He shifts to a new tack, and proceeds to add the bills, subtracts the total from the bank balance figured previously, and shows it to her.

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INSERT \$300.00 Bank balance
 \$293.14 Bills

 \$ 6.86 Left

6 Interior Continue Scene 5. He bangs his fist on the table, talks about saving for a rainy day, what will they do when they get older, etc. Suddenly he halts, while the light of a great inspiration dawns on his face, and then says:

TITLE "WHAT WE NEED IS A BUDGET!"

7 Interior Continue Scene 6. Wifey agrees that a budget would be fine, and says that they should start at once. He is smoking furiously at his cigar, dropping ashes on the floor in his excitement. The wife says:

TITLE "CIGARS, FOR EXAMPLE. THINK OF ALL THE
MONEY THAT GOES UP IN SMOKE. YOU OUGHT
TO CUT THAT DOWN."

8 Interior Continue Scene 7. London, in the midst of a heavy puff, chokes in surprise at this, and swallows the smoke. His wife pounds him on the back, with remarks like, "And see what they do to you!" Seeing that she has him trapped by his own suggestion, he agrees, but keeps on smoking this last cigar, trying to get as much out of it as he can. Then he says:

TITLE "SURE—THE CIGARS ARE OUT. AND WE
DON'T REALLY HAVE TO HAVE A MAID.
THINK OF ALL THE TROUBLE WE HAVE
GETTING THEM TO STAY, TOO."

9 Interior Continue Scene 8. She hadn't expected this development, but sorrowfully the wife agrees. A sad sight, they both stand there glumly. Fade out.

10 Exterior Fade in. Mr. London walking along the street. He suddenly feels the need of a cigar, taps the pocket where he formerly kept them—but it is empty. He droopingly resumes his walk, meets a friend and exchanges greetings. The friend offers him a cigar which London accepts with alacrity.

11 Exterior Another street. London comes along, smoking the cigar merrily. He meets another friend, with a newspaper under his arm. They talk and London asks his friend to let him look at the paper a moment. The friend, a bit surprised, offers it. London grabs it, and buries his nose in it as if he hadn't seen one for a long time. The friend, after trying to get London's attention by talking, goes off in anger, without London even noticing it. With him still reading, fade out.

TITLE **MRS. LONDON'S BRIDGE WAS FALLING DOWN.**

12 Interior Fade in on bridge party, women in groups at table. Then, the game over, they throw the cards down, with the usual cold smiles and catty remarks to their partners about what a lovely game it was, and break into animated conversation. Mrs. London hovers around, but offers nothing more nourishing than a smile. The women throw one another significant looks, then finally get up, and bid her seemingly cordial good-byes. They leave.

13 Exterior Front of house. As the women exit from the house, their cordial manner drops. They buzz in groups, nodding back towards the house.

14 Close up One large lady, orating angrily to several others:

TITLE **"NOT EVEN CAKE—I NEVER HEARD
OF SUCH A THING!"**

15 Close up A little half-pint of a woman, wagging her head upward at the large lady, in agreement:

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- TITLE** "AND THEY'VE LET THEIR MAID GO!"
- 16 Close up A very sharp featured, angular woman, to both of them:
- TITLE** "AND, MY DEARS, DID YOU SEE WHAT SHE WAS WEARING? HER LAST YEAR'S DRESS MADE OVER!"
- 17 Exterior Fade out on this group going off, tongues wagging at a great rate, as tongues will.
- TITLE** THE LONDONS' BUDGET WAS A WOW FINANCIALLY, BUT A TERRIBLE BUST SOCIALLY. THEY WERE AS POPULAR AS A PAIR OF TAX COLLECTORS.
- 18 Exterior London walking along the street. Meets same friend as in Scene 10. London greets him cordially, looking greedily at his friend's breast pocket full of cigars. The friend greets him but formally, reaches toward his vest, but pulls out his watch instead of a cigar, and nodding hurriedly, hastens off. London looks after him, puzzled and hurt. He walks along. Two men walking in front of him, one of them the friend he met in Scene 11, talking together. He hurries after them, and is about to greet them when he suddenly stops as one of the men says to the other:
- TITLE** "I'M GLAD WE DIDN'T MEET THAT CRAB LONDON. ALWAYS MOOCHING SOMETHING. IT'S A WONDER HE WOULDN'T BUY HIS OWN PAPERS."
- 19 Exterior London slowly turns away, and walks off dejectedly. Fade out.
- TITLE** IT'S A POOR BUDGET THAT WON'T BUDGE.
- 20 Exterior A flashy cigar store. London comes out, bundles under arm. Meets his old friend of Scene 18, who tries to get by without recognizing him. London, with great heartiness, holds him, hauls forth a dozen of cigars, forces his

friend to take one. Whereupon the friend gets real chummy, tells a funny story, and they part amid much laughter and back-slapping.

- 21 Exterior** A little further along the street. London meets the two talkers of Scene 18, who act sour when they meet him. Expecting the usual requests, one grimly offers London a cigar, and the other reluctantly offers his folded newspaper. London grandly brushes the offers away, again digs a great lot of cigars from his pocket and offers them instead. After the friends are properly astounded, they all go off arm in arm. Fade out.

TITLE **A MAN MAY COURAGEOUSLY FACE A BATTERY
OF GUNS, BUT A WIFE IS A HORSE OF A
DIFFERENT COLOR.**

- 22 Exterior** Fade in to street just outside London's home. He comes furtively along the street and stealthily, with his armload of parcels, sneaks into the house.

- 23 Interior** London enters the door like a thief. He looks about room and goes to closet to hide bundles, when the door opens and friend wife enters. London spins around, and tries to look innocent, as men have all through the ages. The bundles, which he had dropped, he tries to kick out of sight. Then he notices that she has on a new, expensive-looking dress. A ray of hope lights up his face. He tells her she is pretty, and asks if it is a new dress. She nods:

TITLE **"YES, A NEW GOWN. AND I'VE INVITED THE WHOLE
CROWD OVER TO A BRIDGE AND TEA TO-MORROW.
AND BEULAH, THE MAID, IS BACK WITH US."**

- 24 Interior** Continue Scene 23. London now boldly picks up his packages, opens one, disclosing a box of cigars. He lights one in great satisfaction, and fills his upper vest pockets

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and coat breast pocket with as many cigars as they will hold. He sits down and his wife comes and sits on his lap. He says, solemnly, while she nods in equally solemn agreement:

TITLE "GREAT IDEA, THIS BUDGET!"

25 Interior Continue Scene 24. She leans over and kisses him, and so fade out.

THE END



DIRECTING NOTES

There is nothing difficult in this picture. Much comic business may be added at the maker's pleasure. London's progress along the street can be followed as they do in Hollywood, by mounting your camera in an automobile and following him continuously, according to the requirements of the scenes. The auto must go slowly and smoothly, however. Directing skill will be necessary to emphasize, in the bridge party scene, how badly the wife gradually comes to feel. Show her intercepting one or two of the significant looks of the guests—perhaps have her overhear a cutting remark about the lack of refreshments.

C.F.S.

IF WISHES CAME TRUE

Scene 1
Interior Scene at supper table, with little Willie being sent to bed. He doesn't want to go, but finally Pa scolds and Willie goes off.

2 Interior Willie's bedroom. He kisses his parents good-night, says his prayers and goes to sleep. Fade out.

TITLE "AND WITH THE MORNING—"

3 Interior Willie's bedroom. He gets up, very business-like. Goes out into

4 Interior Bathroom. Lathers face and pretends to shave. Gets all dressed as a pompous business man would dress, and goes down into

5 Interior Dining room. Willie takes his place at the head of the table. His little sister at the other end, dressed like mother. Father, dressed as a little boy, will not eat his oatmeal. Finally Willie says, sternly:

TITLE "EAT IT OR I'LL SPANK YOU!"

6 Interior Continue scene 5. Father, scared, gobbles the oatmeal. Mother appears, dressed as a little girl, swinging a strap full of books. Father jumps up, grabs his hat and books, and they both skip out of the room to school. Willie puts on big overcoat, hat, cane, puts cigar in mouth, kisses sister and trots off to business. Fade out.

TITLE AFTER A HARD DAY.

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7 Interior Same as scene 6. Fade in. Willie comes home after a hard day's work, kisses sister. Graphically tells of big business deals he put through. He asks his sister, acting as wife, how the children have behaved. She replies, nodding sagely:

TITLE "PRETTY GOOD, BUT MOTHER WANTS YOU
TO HELP HER WITH HER ARITHMETIC."

8 Interior Same as scene 7. Willie helps her. Then sister explains in pantomime that father has a stomach ache, and Willie makes him take medicine from a big bottle labeled—"Castor Oil." Fade out.

9 Interior Fade in to scene in Willie's bedroom. Mother waking and shaking Willie, who still has cherubic grin on his face. She shakes him hard and finally gets him up, sitting in bed. She asks whether he has had a nice sleep and he says:

TITLE "OH, MOTHER, IT WAS WONDERFUL!
IF WISHES ONLY CAME TRUE!"

10 Interior Fade out on Willie telling the story.

THE END



DIRECTING NOTES

Any little bits of business you can think of to heighten the grotesque features of this reversed position between children and parents should be used. The authors, for instance, had a big wooden, straight-type razor, in the bathroom scene where Willie shaves. The blade can be covered with carefully pasted tin foil.

C.F.S.

WHAT TO DO WITH CHAPERONES

- Scene 1**
Interior Parlor, with a large settee in it. A girl and her boy friend come in, and sit down very primly on the settee, boy at right of scene. The boy puts his arm around the girl and she snuggles up to him.
- TITLE** OLD MAN SMITH WAS DEVOTED TO HIS DAUGHTER AND HE DIDN'T WANT ANY YOUNG WHIPPER-SNAPPER TAKING HER AWAY FROM HIM.
- 2 Interior** Scene in living room next to parlor. The girl's father is seen reading a paper, glancing now and then towards doorway to next room.
- 3 Interior** Back to parlor. The sweethearts are getting along nicely. They are petting, and the boy reaches over and kisses the girl. Cut to
- 4 Interior** Living room. The old man hears the kiss, scowls and walks towards the parlor.
- 5 Interior** Parlor. The old man walks in. The lovers jump apart and sit at a distance from each other on the sofa. The old man sits down between them. He still has his paper in his hand. He looks at it and says:
- TITLE** "THE LIGHT'S TERRIBLE IN HERE. I CAN'T READ."
- 6 Interior** Continue Scene 5. He puts on all the lamps in the room, which have been dimmed. The lovers are more and more annoyed. But as the old man sits on the edge of the sofa, looking at the paper, the sweethearts look at each

other behind his back. The boy cautiously puts his hand around the old man's back and grasps the girl's hand. She squeezes it—the old man out of the corner of his eye notices the by-play. He turns to the boy and pointing to his paper, says:

TITLE "THE PRESIDENT IS CERTAINLY RIGHT ABOUT THAT. DON'T YOU THINK SO?"

7 Interior Continue Scene 6. The boy, still holding his sweetie's hand, nods in agreement, although he isn't paying any attention. The old man takes the nod as a sincere agreement, and says:

TITLE "FINE! I'M GLAD YOU AGREE! SHAKE ON THAT!"

8 Interior Continue Scene 7. The old man sticks out his hand to the boy, and the latter first starts to shake hands with his left hand, which is free. At the old man's look of astonishment, however, he quickly frees his right hand from the girl's and shakes, pretending enthusiasm.

Pa makes believe he's pleased at the boy's interest. He says:

TITLE "I LIKE TO SEE A YOUNG FELLOW INTERESTED IN POLITICS."

9 Interior Continue Scene 8. The boy makes faces of annoyance and anger at the old man, behind his back, in a by-play with the girl, then turns and takes up the conversation with the old man. The latter starts to read out loud from the paper, the boy tries to hold the girl's hand again, but the old man leans back suddenly, clamping his hand against the back of the sofa. He removes it only after a struggle. The boy, disgusted and bored as the old man continues reading, yawns and the old man catches him. He pulls out his watch, and with a look of concern, says:

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TITLE "MY GOODNESS! I DIDN'T KNOW IT WAS SO LATE!
I DIDN'T MEAN TO KEEP YOU PAST YOUR BEDTIME!"

10 Interior Continue Scene 9. He gets up, the boy is forced to get up. He says good-night to the girl, and Pa sees him to the door, with a cordial good-night. Fade out.

TITLE ALL THE NIGHT JOHNNY HAD FIGURED ON HOW
TO GET RID OF THE OLD MAN.

11 Exterior Outside of girl's house, with shot of road leading up to it. Boy drives his car up to door, and honks his horn. No answer from house. He honks again, impatiently, and the girl dashes from house.

12 Close up She stops, puts powder on nose, and then comes tripping toward the car. She gets in, and they drive off. Dissolve to

13 Exterior A pretty, secluded part of a park. The car drives up and stops.

14 Exterior Semi close up of the boy and girl getting out. They walk to a group of trees and sit down. The girl says:

TITLE "DADDY WILL NEVER FIND US HERE."

15 Exterior Back to full scene. Boy is about to kiss her, when from behind a bush the old man appears, starts with feigned surprise as he sees them, and then greets them very cordially. He says:

TITLE "WHO WOULD HAVE THOUGHT I'D MEET YOU
TWO HERE? THAT'S WHAT I CALL LUCK!"

16 Exterior Continue Scene 15. The boy says:

TITLE "LUCK IS NO NAME FOR IT!"

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17 Exterior Continue Scene 16. The old man does all the talking, meanwhile walking the two towards the car. The boy is a little back of them, and makes a fist behind the old man's back, then as the father turns, changes to great show of respect.

18 Exterior Semi close up of the car. The girl and the father get there first. The girl starts to get in the front seat, as usual, but her father says:

TITLE "I JUST WANT TO TELL YOU SOMETHING."

19 Exterior And helps her in the back with him. The boy, chagrined, gets in front alone, and the car moves off. Fade out.

20 Exterior Scene in front of girl's house. The father gets out first, says good-bye and starts walking towards the house. At last, the sweethearts think they can steal that kiss. But just then the father comes back, starts conversing again, says good-bye and walks the girl towards the house.

21 Exterior Of another house—the boy's. His car drives up. He gets out, dejected, and walks towards house, hands in pockets.

22 Interior Boy's mother, a comely, middle-aged woman, in living room. Boy comes in, flings cap on chair, slumps into chair. Mother asks him what's the matter, and he tells her of his troubles with the old man. He says:

TITLE "THE OLD MAN STICKS LIKE A WET
BATHING SUIT."

23 Interior Continue Scene 22. The mother goes over, puts her arm around him, with a look of sympathy, and says:

TITLE "WE'LL FIX THAT—JUST INVITE THEM
OVER HERE FOR DINNER."

24 Interior Continue Scene 23. The boy is overjoyed at her words. He jumps up, runs to her, throws his arms around her, kisses her, lifts her in the air, and does a little dance with her. She protests good-naturedly, and shoos him off. He grabs his cap and goes out to deliver the invitation in person.

TITLE **THE WIDOW JONES GETS HER MAN.**

25 Interior Dinner at the Jones house the same night. Mrs. Jones at the head of the table, Old Man Smith at her right, the girl at her left, and the boy at the foot. Mrs. Jones serves a wonderful dinner, and the old man, unused to such cooking, becomes very gay and mellow. He pays compliments to Mrs. Jones on her cooking, and the dinner ends in an atmosphere of general good-feeling. The two young people casually leave the room, and the old man is about to follow, when Mrs. Jones stops him and says:

TITLE **"CAN'T I SHOW YOU AROUND THE HOUSE?"**

26 Interior Continue Scene 25. He wants to follow his daughter, but he agrees to the tour. But first he tries to see where the sweethearts have gone. He asks her:

TITLE **"WONDER WHERE THE YOUNG PEOPLE
HAVE GONE TO?"**

27 Interior Continue Scene 26. She says:

TITLE **"OH, I GUESS THEY'VE GONE FOR A WALK."**

28 Interior Continue Scene 27. He follows her out.

29 Interior Scene in another part of the house. She is explaining and he is listening, and laughs heartily at what she says. Then they come to the door of a room. It is dark inside. He points to it, and asks her what it is. She says:

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TITLE "THAT'S THE LIVING ROOM, BUT THE LIGHT IS
BROKEN. MAYBE YOU CAN FIX IT."

30 Interior Continue Scene 29. He is flattered by her request, and assures her it will be easy. She goes in, and he follows her in.

TITLE TWENTY MINUTES LATER

31 Interior Open up on a screen entirely black. A light is suddenly turned on, revealing the following scene. A living room, with a settee, a lamp back of it, midway between the ends. At one end is the boy, one arm around his sweetie, the other still holding the cord with which he has pulled on the light. At the other end Pa Smith making love to Widow Jones.

32 Close up Of boy and girl, grinning in triumph. The girl becomes serious and says:

TITLE "NOW LISTEN, DAD. I WON'T TELL ON YOU
IF YOU WON'T TELL ON ME."

33 Close up Of old man and the widow. She is pleased and amused. He is embarrassed, and splutters at the proposition of the girl.

34 Interior Full scene. The father makes believe he is annoyed. He says:

TITLE "NO. THIS CAN'T GO ON IN FRONT OF ME!"

35 Interior He gets up, reaches over to the lamp and pulls the light out again. Black out.

THE END

DIRECTING NOTES

The amateur movie maker may have a little difficulty with this picture, in Scene 6, for example, because of the sharply defined changes in light, unless he has interior lighting equipment. In Scene 6, you open with a poorly defined light, apparently coming from one library lamp, or one chandelier light. As the old man turns on one or more of the other lights in the room, it will be necessary to increase your flood lighting, if you are working with interior artificial lights. In an out-door interior, using sunlight, a roll of sheeting on top of your light-filter sheet on the ceiling of your set, can be used to give the opening dim effect. In this case, when the old man turns on the other light, or lights, call to your players to "hold it!"—and stop your camera with the players maintaining their exact positions until the shadowing sheets, and other shadowing devices which you may have found necessary, are rolled back. In Scene 19, the boy's anger may be indicated by inserting a long shot of him driving the car down the road at a fast rate, just missing a chicken, and with a scowl on his face as he passes close to the camera. In Scene 25, the best effect can be had through the use of an over-head flood light, funneled down toward the center of the table, with spot lights or reflectors on the faces, and the walls of the room in comparative shadow. The settee used in this play must be a long one, so that the full effect of Scene 31 can be had without too much crowding.

C.F.S.

SAVE UP YOUR PENNIES

TITLE **JOHNNY JONES WAS THE TYPE OF BOY WHO MADE
HARRY LAUDER LOOK LIKE A SPENDTHRIFT.**

Scene 1 Shot of Johnny walking down street eating an apple.
Exterior Another youngster comes along, asks for a piece.

2 Close up Johnny takes another big bite, while the other boy looks
on longingly. Then Johnny stops and says:

TITLE **"I'M SORRY, BUT THE OTHER HALF IS MY SISTER'S."**

3 Exterior Continue street scene. When Johnny finishes his expla-
nation, the other kid walks away sorrowfully. As he
disappears, Johnny grabs another big bite and walks out
of sight eating contentedly.

4 Interior Living room of Johnny's house. As Johnny enters, father
says:

TITLE **"DID YOU PUT THAT QUARTER IN THE
CONTRIBUTION BOX?"**

5 Interior Continue Scene 4. Johnny nods a yes, and father smiles
approvingly. Father says:

TITLE **"AND HERE'S A QUARTER FOR YOUR BANK."**

6 Interior Johnny's room. He enters, walks over to his savings
bank, and drops the quarter in it. Looks around cau-
tiously, and then takes another quarter from his pocket.

TITLE **THE MINISTER'S QUARTER.**

7 Close up Continue Scene 6. Johnny holds the quarter in the palm
of his hand, then he gets an idea, and says out loud:

TITLE **"HEADS IT GOES TO ME, TAILS I GIVE IT
TO THE MINISTER NEXT SUNDAY."**

8 Interior Continue scene in Johnny's room. He tosses the coin on the floor.

9 Close up Of coin landing tails.

10 Interior Continue Scene 8. Johnny looks disgusted, but not yet conquered. He says:

TITLE **"THREE OUT OF FIVE."**

11 Interior Continue Scene 10. Johnny tosses again. Again tails.

12 Close up Of coin landing tails.

13 Interior Continue Scene 11. Picking up the coin, he carefully lays it down, head upward.

TITLE **"ONE FOR ME."**

14 Interior Continue Scene 13, with Johnny again picking up the coin and laying it down, head upward.

TITLE **"TWO APIECE. THIS DECIDES."**

15 Interior Same as Scene 14. He repeats the laying down process. The decision being obvious, he looks at the coin and then dances about.

TITLE **"HOORAY! I WIN!"**

16 Interior Same as Scene 15. He puts quarter into bank. Fade out.

TITLE **IN TWO MONTHS JOHNNY HAD \$17.43 AND
HENRY FORD WAS BEGINNING TO WORRY
ABOUT THE COMPETITION.**

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17 Interior Same as Scene 4. Johnny enters. His mother reminds him he is going to a birthday party. He goes off to change his clothes.

TITLE **JOHNNY NEVER MISSED A BIRTHDAY PARTY—
AND THIS ONE PROMISED TO BE GOOD.**

18 Interior Johnny comes into living room, all dolled up. Mother looks him over, and Johnny departs. Then there is knock on the door, and milkman comes in and presents bill. Mother looks in purse—no change. She goes out towards Johnny's room.

19 Interior Johnny's room. Mother goes to bank, shakes out enough money to pay bill, and goes out.

20 Interior Back to living room. Mother pays milkman and he leaves. Fade out.

21 Interior Johnny's big brother comes into living room. Primps in front of glass, ready to go out. Looks in wallet—no money.

22 Interior He, too, goes to Johnny's bank and same procedure as before.

23 Interior Fade in to library to poker game in which father is playing. Everybody else has big stacks of chips in front of him, father nothing. The game ends, and father has no change to pay, looks in all pockets, then thinks of Johnny's bank.

24 Interior He, too, makes a raid on it. Fade out.

TITLE **PARTIES AREN'T ALL THEY'RE CRACKED UP TO BE,
EVEN THOUGH THEY DON'T COST ANYTHING.**

- 25 Interior** Johnny comes into living room. The family surprised and want to know why he is back so early. He tells them he has a tummy ache—from eating too much. He goes to his room.
- 26 Interior** Johnny's room. He has only one consolation in his pain—his savings. He goes to bank, shakes it—just one quarter comes out. Johnny cries and groans. Mother comes in with brother, grabs the quarter and sends the brother out to get Johnny some castor oil. Brother returns, the castor oil is given, Johnny more pained by the end of his wealth than anything else. Fade out.

THE END



DIRECTING NOTES

In Scene 1 it would be best to use a yellow apple rather than a red one. In Scene 6 use a savings bank with a good big slot in it, so that the coins will come out easily in the later scenes.

C.F.S.

AND THEN THEY PLAYED BRIDGE

TITLE **THE AVERYS HAD ALWAYS PRIDED THEMSELVES
ON THEIR BROADMINDEDNESS.**

Scene 1 Outside of the Avery house. Mr. and Mrs. Avery, a
Exterior young married couple, come out. Mrs. Avery pauses a
moment, and takes a cigarette from her purse. Mr.
Avery, with a smile, offers her a light, and they go walk-
ing off down the street, conversing gaily.

2 Exterior Another shot of street. The Averys come along, and are
met by a very pretty girl. She runs up to Avery, and
throws her arms around him. He kisses her fondly.

3 Close up Show the embrace. Avery then turns to his wife, and
introduces the stranger:

TITLE **"THIS IS FLO JENKINS. I WAS IN LOVE WITH HER
BEFORE I MET YOU, DEAR."**

4 Exterior Continue Scene 2. Mrs. Avery shakes hands cordially
with the girl, without a trace of jealousy or anger. As
they are talking, a handsome man comes along, spies
Mrs. Avery, and greets her warmly.

5 Close up He puts his arms around her. Mrs. Avery says:

TITLE **"WHY, I HAVEN'T SEEN YOU SINCE THAT WON-
DERFUL MOONLIGHT RIDE WE HAD TOGETHER."**

6 Exterior Continue Scene 4. They are absorbed in excited reminis-
cences, Mr. Avery standing politely waiting to be noticed.
Finally Mrs. Avery remembers, and turns to introduce
them:

TITLE "TOM, I WANT YOU TO MEET MY HUSBAND.
HE'S A GOOD EGG."

7 Exterior Continue Scene 6. The "good egg" shakes hands with Tom, who still keeps the other arm around Mrs. Avery. Mrs. Avery then has a bright idea. She says:

TITLE "WHY NOT GO BACK TO THE HOUSE FOR A LITTLE
BRIDGE? YOU USED TO BE PRETTY GOOD, TOM."

8 Exterior Continue Scene 7. They all nod enthusiastic agreement, and turn around to go off, Mrs. Avery walking with Tom, who holds her arm solicitously, and the other two following. Fade out.

9 Exterior Fade in. Scene in garden of the Avery home, lawn, or porch. The weather is mild, and the game is going to be played outdoors. Mrs. Avery comes through door of house, carrying folded-up bridge table, which Tom tries to take from her. They have a little good-natured scuffle, Avery watching indulgently, until Tom gets the table, carried it to the right spot and sets it up. Mrs. Avery pulls out one of the legs, and pinches her fingers in the hinge. Tom kisses it to make it better.

Avery and Flo sit down on a settee together, and enter into a spirited tete-a-tete. Flo is very coy and provoking, and Avery responds to her flirtation. Then Mrs. Avery calls to them—the table is set, everything is ready.

They gather around the table, and, before sitting down, cut for partners. Mr. and Mrs. Avery are partners. The four sit down. The game is started.

TITLE AND THEN THEY PLAYED BRIDGE.

10 Close up Of the four around the table. Avery plays an ace, and Mrs. Avery trumps it. Avery almost leaps from his seat. He says:

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TITLE "FOR HEAVEN'S SAKE! THAT WAS MY ACE
YOU TRUMPED!"

11 Exterior Continue the action. Mrs. Avery starts to argue, he shakes his finger in her face, and finally she starts to cry. She sobs:

TITLE "I DON'T KNOW HOW I EVER MARRIED SUCH A
NARROW-MINDED BRUTE! BOO-HOO!"

12 Exterior Continue Scene 11. She cries on Tom's shoulders, while Avery continues to glare at her. He says:

TITLE "AND I'LL NEVER BE ABLE TO EXPLAIN HOW
I FELL FOR A LITTLE BRAINLESS DOLL!"

13 Exterior Continue Scene 12. He flings his cards on the table, and stalks out. Fade out.



DIRECTING NOTES

In this little play, the authors experimented with the form, with two objects in mind. The first was absolute simplicity, and the second was extreme flexibility. You will note that, while this is a complete story, there are only three locations, (a) in front of the house, (b) on the street, and (c) around the bridge table. Scene 1 is shot alone; Scenes 2, 3, 4, 5, 6, 7 and 8 together; and Scenes 9, 10, 11, 12 and 13 together. They are all exteriors. Yet the story or scenario is so built that the amateur, using this as a skeleton, could add any number of situations and scenes, to heighten and intensify each point, should he desire to make a longer and fuller film. But the amateur looking for a short, simple and complete plot, will find this one very satisfactory.

C.F.S.

ACCORDING TO DOYLE

Scene 1
Exterior Porch of girl's home. Medium shot of girl of sixteen or seventeen, boy about the same age. He is making love to her, under difficulties, for he has a book in one hand and he flourishes it as he makes declarations of devotion. He pulls the book down and shows it to her.

INSERT Book, showing title, one of Sherlock Holmes' detective stories.

2 Exterior Back to scene. Youth says he is studying Holmes' methods, for he is going to be a great detective, too.

Another angle of porch, showing part of street in front of house. Boy points out a man going by. He says:

TITLE "IT'S SEVEN O'CLOCK."

3 Exterior Continue Scene 2. Looks at watch, shows it to her.

4 Close up Watch showing seven o'clock.

5 Exterior Continue Scene 3. Girl is amazed and proud of him. He is very nonchalant about it all. He says airily:

TITLE "THAT'S OLD MAN JONES. HE ALWAYS PASSES
HERE AT SEVEN O'CLOCK. A DETECTIVE HAS TO
KNOW THOSE THINGS."

6 Exterior Continue Scene 5. He starts telling her of his work. Fade out.

7 Interior Living room of the house. Girl's father, irritated, strides around, looking under chairs and in corners. Finally he roars:

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TITLE "WHERE THE DEUCE ARE MY SLIPPERS?"

8 Interior Continue Scene 7. Mother and brother come running at the call, start hunting, too.

9 Exterior Outside on porch. The boy's love-making is interrupted by Pa's shout within. They both turn around, and the boy says, with a flourish, as if making a profound discovery:

TITLE "A-HA! THAT'S YOUR FATHER."

10 Exterior Pa comes out on porch through door, still mad. He sees George, the amateur detective, and says:

TITLE "YOU GET OUT OF HERE AND DON'T COME BACK."

11 Exterior Continue Scene 10. Boy gets up slowly and dignified, but as Pa makes a threatening move towards him, he moves away with considerable speed. At the edge of the porch, he turns dramatically, and says:

TITLE "I GO—BUT I RETURN!"

12 Exterior Continue Scene 11. The girl's romantic feeling is pleased at this gesture, but it is cut short as Pa yanks her inside. Fade out.

13 Exterior Fade in. The same porch a little later. The boy looks furtively around a corner of the house, and whistles softly. Then the door opens gently and the girl comes out to join him. He comes up on the porch. He says:

TITLE "IF I COULD ONLY WIN YOUR FATHER OVER—"

14 Exterior Continue Scene 13. She shakes her head sadly. Then she has a bright idea. She clutches his arm in her excitement, saying:

- TITLE** "IF YOU COULD ONLY PROVE TO HIM WHAT A GREAT DETECTIVE YOU ARE—HIS SLIPPERS ARE GONE—NOBODY CAN FIND THEM. IF YOU COULD GET THEM BACK FOR HIM—"
- 15 Exterior** Continue Scene 14. He agrees eagerly. He stands up and says:
- TITLE** "NEVER YOU MIND, LITTLE GIRL. GEORGE W. HASKINS WILL NEVER REST UNTIL HE HAS TRACKED DOWN YOUR FATHER'S SLIPPERS, AND FOUND THE CULPRITS WHO STOLE THEM."
- 16 Exterior** Continue Scene 15. He makes her a fond farewell. Fade out.
- 17 Exterior** Next day. Fade in to long shot along street. A girl coming along street towards camera. Our hero is following her. He comes up to her, walks alongside, and starts looking at her ankles through an enlarging glass.
- 18 Exterior** Semi close up. The girl stops in astonishment and indignation. George continues his examination. A boy friend of the girl's joins them, and she tells how she was insulted. The friend starts to bawl George out, and finally wallops him. George goes down.
- 19 Close up** George raises himself up to sitting position, showing black eye. He says:
- TITLE** "YOU CAN'T INTIMIDATE GEORGE W. HASKINS!"
- 20 Exterior** The porch. George comes in, meets girl, tells her he is working hard on the case. Carefully pulls out handkerchief and unwraps his clues.
- 21 Close up** Handkerchief being unwrapped, showing toothpick, old safety-razor blade, a hair-pin and other objects. George says:

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TITLE "I'LL HAVE THE CULPRIT IN CUSTODY IN FORTY-EIGHT HOURS."

22 Exterior Continue Scene 20. She is thrilled by his cleverness. She cuddles up to him. He says:

TITLE "LET'S ELOPE TO-NIGHT—MIDNIGHT. THEN TO-MORROW I'LL GET THE CROOK, AND YOUR FATHER WILL FORGIVE US."

23 Exterior Continue Scene 22. She thinks this a good idea. She agrees and he puts his arms around her. He says solemnly:

TITLE "NOW NOTHING CAN EVER PART US!"

24 Exterior Pa has come on scene unnoticed, and as George finishes his speech, Pa takes off his shoes, tiptoes over, and soaks him. Fade out.

25 Exterior Fade in. Night scene. On porch. George comes along, lugging a ladder, which he places with difficulty against wall, and then starts to mount. Father hearing noise, comes snooping out of house, half-dressed. He sees ladder, and waits at the foot. George, wearing his detective's disguise of a beard and big hat, comes down the ladder, bringing some of the girl's belongings in a bag. Pa leaps on the intruder, and there is a grand scrap. Finally Pa has the other in his grasp. He looks at him.

26 Close up Pa looking at George. The false beard has been knocked off in the scuffle and is hanging suspended from one ear. Pa recognizes George. George explains:

TITLE "I WAS ON THE TRAIL OF YOUR MISSING SLIPPERS!"
The old man is sceptical, but says, "Show me."

27 Interior Pa and George come into living room, and are met by Ma, girl and brother, in various stages of undress. They are greatly excited, as George explains his mission. Then he points to an object lying near a door leading to cellar. Pa goes over and picks it up. He says:

TITLE "IT'S MY MUFFLER THAT DISAPPEARED
AFTER MY SLIPPERS."

28 Interior Continue Scene 27. George says, "A-ha!" He is on the trail. He explains that the culprit must be hiding in the cellar, and is probably dangerous. He hauls out an enormous pistol, and starts towards the cellar door. Pa, brother, Ma and the girl stand by. George quavers:

TITLE "AHEM—HANDS UP!"

29 Interior Continue Scene 28. He points his gun, which swings nervously, and opens the cellar door. No answer, and then he and Pa go into cellar.

30 Interior Cellar. George comes in, flashes searchlight, finds box in which cat family live, and from it extracts the long-lost pair of slippers.

31 Interior They enter living room again. Old man laughing his head off. George doesn't see the joke. He says:

TITLE "I TOLD YOU I'D MAKE GOOD."

32 Interior Continue Scene 31. Daughter very proud of him, rushes to father, who says:

TITLE "I'LL FORGIVE YOU, BUT YOU MUST PROMISE NOT
TO MARRY UNTIL YOU'VE BEEN A PROFESSIONAL
DETECTIVE FOR AT LEAST A YEAR."

33 Interior Continue Scene 32. They are disappointed. Girl says:

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TITLE "TOO LONG!"

34 Interior Continue Scene 33. Father, with a smile, says:

TITLE "NO, IT WILL BE EASY. WITH HIS TALENTS—"

35 Interior Continue Scene 34. He turns away. George and girl embrace. Fade out.

THE END



DIRECTING NOTES

In the Insert between Scenes 1 and 2, a book with a plain front should be used, with "SHERLOCK HOLMES" painted as a title, in prominent letters and of a color that stands out against the cover, that is, white on black, red or blue; black on white.

The comic touch in Scene 3 was enhanced by the authors in shooting this scene. They had George carry the biggest watch that they could find.

George's black eye, in Scene 19, is applied with a purplish red. In Scene 30, the comic value would be increased if you actually had a cat and her kittens sitting in the box, atop the slippers.

C.F.S.

HOME COOKING

Scene 1
Interior The home of a newly-wed couple—John Rich and Helen Rich. He about to go off to business. She clings to him. All the bride and bridegroom business. He finally tears himself away, goes out, but is back in a moment for another embrace.

TITLE **THE PARTING TOOK AN HOUR EVERY MORNING,
WITH SUNDAYS OFF.**

2 Interior Finally the parting is over, and he goes. Fade out.

3 Interior Office. Rich comes in to his desk. Boss comes over, they have friendly talk. Rich invites him to dinner. Boss accepts. Husband calls up home, talks excitedly.

4 Interior Back home. Helen answers phone, registers dismay and excitement, and rushes into

5 Interior Kitchen. Starts preparations for elaborate dinner. Puts up many pots and pans and what-nots, calls grocer, butcher, etc. Fade out.

TITLE **QUITTING TIME IS QUITTING TIME ALL OVER THE
WORLD, BUT TO A NEWLY-WED—OH! BABY!**

6 Exterior Husband rushing towards home. Wife meets him half-way down the path. Many embraces and much goo-goo. Then she tells him the dinner is coming along fine. He says:

TITLE **THE BOSS IS CONSIDERING ME FOR THE
MANAGERSHIP. HE MAY DECIDE TO-NIGHT!"**

7 Interior Wife dashes away to kitchen, after final kiss. John walks about nervously, fixes furniture, rearranges flowers,

and fusses generally over nothing at all. Finally he hears door bell and rushes to door, greeting Boss, who comes in. Helen also enters, and with her excitement and prettiness, makes a good impression on Boss. She tells them the dinner is ready and they all enter.

8 Interior Dining room. Helen brings in dinner. At the first course, the Boss takes a taste of the soup, and puts his spoon down with a look of actual pain. Husband feels the same way. He is torn between chagrin and sympathy for Helen, talks to her in anxious asides, then turns smiling to reply to a question of the Boss. He is having a terrible time keeping up his spirits.

Wife removes the soup plates, and brings the next course. The two men are hopeful. But as they eat, again a feeling that all is not right is expressed in their faces. Husband tries to divert Boss with funny story, laughs heartily at it himself, but the Boss does not crack a smile. Fade out.

TITLE RICH WAS SURE OF THE JOB NOW—BUT IN
SOMEBODY ELSE'S OFFICE.

9 Interior Fade in, Boss about to depart, attended to the door by the disheartened pair. He says good-night, but turns at door, and says to husband:

"IF MRS. RICH WILL PERMIT, I'D LIKE TO SPEAK
TO YOU ALONE A MOMENT, JOHN."

10 Interior Continue. Mrs. Rich nods, and John goes through door with Boss.

11 Exterior Night. Boss and John on door-step, door lamp or street lamp illuminating them. Boss looks back at door to make sure Helen isn't listening. Then says:

TITLE "IS THAT THE KIND OF COOKING YOU HAVE
TO STAND FOR ALL THE TIME?"

12 Exterior John nods miserably. Boss puts his arms around John's shoulder in sympathy, and says:

TITLE "WELL, I'VE DECIDED—THE NEW JOB'S YOURS.
AND I'M GOING TO PAY YOU ENOUGH MONEY SO
YOU CAN HIRE A GOOD COOK. COME ON OUT,
AND WE WILL GET A GOOD MEAL!"

13 Exterior They shake hands on it, and John gets his hat and coat.
Fade out.

THE END



DIRECTING NOTES

To indicate more sharply the end of the working day, between Scenes 5 and 6, the movie maker can ad lib. a commuter scene, with all the comic business such a scene allows. The authors included, at this point, a shot of a steam whistle blowing the quitting signal. This was a close-up taken on the roof of a factory. It was a quick shot and we dissolved into another short shot of a crowd of office workers coming out of a big office building.

C.F.S.

SWEET MEMORIES

Scene 1
Exterior Two adjoining houses. Out of one comes a young fellow starting out for business. He walks toward the other house and whistles, looking eagerly at the door. The door opens and a pretty girl pops out. He advances eagerly toward her. She is cool, however. He starts to go, puzzled. She says:

TITLE "HAVEN'T YOU FORGOTTEN SOMETHING?"

2 Exterior Continue Scene 1. He is still puzzled as he slowly turns around. His face lights up, suddenly, as if he had discovered something. He says, "Oh, yes"—and tries to kiss her. But she, angry, shakes her head out of range, and slips into the house.

TITLE HE THOUGHT THEY WERE PRACTICALLY
ENGAGED, AND NOW—!

3 Exterior Long shot of street. The youth comes along, looking most forlorn. His hat is awry, and he doesn't care. From the opposite direction comes another chap, a friend, who hails him. George, our hero, deep in puzzled thought, looks up without enthusiasm, and the other wants to know what is the matter with him.

4 Close up Of George explaining. He says:

TITLE "IF I ONLY KNEW WHAT SHE WAS MAD ABOUT!"

5 Exterior Continue Scene 3. The other one says:

TITLE "MAYBE SHE'S JEALOUS. MAYBE—"

6 Exterior Continue Scene 5. He keeps on talking, offering possible causes for the girl's actions. Fade into

7 Exterior Scene in country. George and a girl—not his, but another beauty—come along. He is very gallant to her. He might carry her across a brook, help her up a hill, etc. Finally they reach a pretty spot—the girl perches on a low branch of a tree, swings her legs, looks provocative. George, who is dressed much more sheikishly than his first costume, his whole make-up being changed to that of a Don Juan, responds in kind, and makes violent love to her. In the midst of their love-making, George's girl (of Scene 1) appears on the scene, has a hair-pulling match with the other girl, storms at George, and goes off. Fade out.

8 Exterior Fade into scene of George's friend telling the story. George, listening attentively, shakes his head, and says:

TITLE "CAN'T BE THAT—I NEVER EVEN LOOKED
 AT ANOTHER GIRL!"

9 Exterior Continue Scene 8. Friend pats George on the back, tells him everything will be all right, and they part.

10 Exterior George walks along, and meets a second friend. He is down in the mouth, and tells his trouble. The friend says:

TITLE "THEY'RE ALL ALIKE. JUST PAY HER ATTENTION—
 TAKE HER TO PLACES—BUY HER THINGS! SHE'LL
 FORGET ABOUT IT."

11 Exterior Continue Scene 10. George listens, and is encouraged. He'll follow his friend's advice, and see what happens. He thanks him heartily for it, and moves off more briskly.

12 Exterior Cut to front of jewelry store. George goes in, after a serious consultation with his bank-roll. He comes out again soon, with a big grin on his face, and a small package in his hand.

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- 13 Exterior** Cut to front of florist's. George comes steaming up, and looks in window. He sees what he wants, and steps in. He comes out in an instant with a bouquet of orchids or other expensive flowers, a bouquet so big that he is completely hidden.
- 14 Exterior** George now has the fever—he's putting everything on this gamble—and he is shown going in and out of perfume, glove, candy, book and other shops, his load getting bigger and better. Finally he staggers off towards home.
- 15 Exterior** Scene same as the first—George's and the girl's houses. George staggers up to the girl's house, and rings the bell. She comes out, and when she sees who it is, and how he is burdened, she throws her arms around him, scattering bundles right and left, and kisses him and hugs him.
- 16 Close up** Of the couple. Girl is hugging George—he is in heaven. Girl pets him and says, consolingly:
- TITLE** "YOU DARLING! I THOUGHT THAT YOU HAD FORGOTTEN IT WAS OUR ANNIVERSARY. WE MET JUST A YEAR AGO TO-DAY."
- 17 Close up** Of George. His face drops momentarily—he hadn't thought of it at all. But he immediately assumes an appearance of complete understanding, for the girl's benefit, and says, with an injured air:
- TITLE** "AS IF I COULD EVER FORGET THAT!"
- 18 Exterior** Continue Scene 15. The girl continues to soothe and pet George, and he makes the most of the role of injured innocence. Embracing, and with the bundles in hand, they go indoors. Fade out.

TITLE THE NEXT DAY.

- 19 Exterior George comes out of his house, walks next door, and whistles—all exactly as in first scene. The girl flies out and into his arms. They kiss again and again, and he finally goes off, after many false starts.
- 20 Exterior Walking along the street, he meets the two friends of the day before. He is full of pep, and they want to know why. He tells them, and finishes:
- TITLE "YOU BET—THEY'RE ALL ALIKE!"
- 21 Exterior After which oratorical utterance, he goes off happily. Fade out.

THE END



DIRECTING NOTES

This scenario was deliberately constructed by the authors to include exteriors only, for the sake of those movie makers who haven't interior equipment, and haven't yet had time or opportunity to build an out-door interior set. Consequently, it is a film extremely easy to make, yet still possessing a good, interest-holding story. The enthusiasm and imagination of each amateur director is given room for operation in Scene 14. Each movie maker can fill in as much as he pleases in this scene, with shots of his own conception.

C.F.S.

BE YOUR AGE

Scene 1 Fade in on pleasant looking country home. Dissolve into
Exterior

2 Exterior Porch scene. Middle-aged man and woman making themselves comfortable. Man in suspenders and slippers fanning himself. Woman, neatly but comfortably dressed, darning socks.

TITLE **THE GREYS WERE MIDDLE AGED,
AND THEY LIKED IT.**

3 Exterior Long shot. Postman walking along toward Grey house. Walks up the stairs leading to porch. Medium shot. Is met half-way by Grey, who chins a bit with him. Postman starts to walk away and remembers letter. Grey puts letter in pocket and walks back to porch.

Ma is shown waiting eagerly for letter to be opened. Pa ignores her, sits down and grabs paper. Finally Ma stops her mending, walks over to Pa, grabs his paper and berates him. Close-up of Pa indicates puzzlement. He speaks:

TITLE **"WHAT'S THE MATTER, MA? THE HEAT GOT YOU?"**

4 Exterior Continue Scene 3. Ma dives for his pocket. Pa gets the situation and Ma gets the letter. Ma begins to read. Pa watches over her shoulder and fumbles for his spectacles. He protests:

TITLE **"WHERE'S MY GLASSES? YOU'RE ALWAYS
HIDIN' 'EM ON ME!"**

5 Exterior Ma continues reading letter. Turns page and ends reading. She says:

TITLE "SISTER SADIE'S SENDING HER DAUGHTER RUTH
FOR A FORTNIGHT. ISN'T THAT GREAT?"

6 Exterior Pa finds glasses. Snatches letter from Ma and begins reading. Reads slowly. Then looks up, smiles, and says:

TITLE "IT'LL BE GOOD TO HAVE SOME YOUNG
FOLKS AROUND."

7 Exterior Ma smiles. Pa goes over and kisses her. He goes back to his paper. Ma goes back to her knitting. Fade out.

TITLE THEN ALONG CAME RUTH

8 Exterior Outside of the house. Car drives up, and Ruth, a pretty flapper, jumps out and comes up the path. She is carrying a ukulele, tennis rackets, etc., and the young man following her carries all her bags, boxes and bundles. Her aunt and uncle meet her, and embrace her warmly. She introduces her boy friend, and then says to Old Man Grey:

TITLE "JUST AS YOUNG AND GOOD-LOOKING
AS EVER, UNCLE."

9 Close up The Uncle tries to laugh it off, but he is visibly flattered. He straightens up, and tries to act very collegiate.

10 Close up Of Aunt and Ruth's boy friend. The latter is being very gallant, and says:

TITLE "AND I BET YOU COULD SHOW THESE GIRLS
HOW TO STEP, TOO!"

11 Close up Auntie flushes with pleasure, acts very coy at the compliment. They go into the house. Fade out.

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**TITLE UNCLE TRIED TO BE COLLEGIATE AND STEPPED
OUT OF HIS CLASS—WHICH WAS 1900.**

- 12 Exterior** Haberdasher's shop. Uncle comes up, looks in window, sees what he wants, and goes in.
- 13 Interior** Salesman shows him some plain neckties, socks, etc. But he says:

**TITLE "HAVEN'T YOU SOMETHING WITH A LITTLE
MORE PEP TO IT?"**

- 14 Close up** Of salesman looking surprised. But he brings out his loudest assortment.
- 15 Interior** Uncle picks the loudest, and goes off pleased with himself. Cut to
- 16 Semi
close up** of uncle having nails manicured. He admires fingers as girl finishes, and joshes her gayly. Cut to
- 17 Close up** Of man's hands, holding and playing a ukulele. Open iris to show that it is Uncle who is playing the uke, and singing and swaying to its tune in real collegiate style. He is dressed in plus fours, and is wearing a college sweater and a loud bow tie. Cut to

TITLE SAUCE FOR THE GANDER.

- 18 Close up** Of head of Auntie, sticking out of an electric cabinet reducing bath. She is panting, but persistent. Cut to
- 19 Close up** Of two pairs of dancing feet, the woman's feet step on those of the man. Open iris to show Auntie, in very short skirt and flapper dress dancing around with Ruth's young man. She apologizes for her clumsiness, and he passes it off nonchalantly. Fade out.

- TITLE** **SO THE GREYS THREW A PARTY AT THE END OF THE HECTIC FORTNIGHT OF RUTH'S VISIT.**
- 20 Exterior** Fade in. The porch of the Grey home has been fixed up more collegiate than a college camp. There are pennants wherever possible, there is a phonograph going, and a number of young people are dancing, some drinking cocktails, and generally having a time of it. The Greys are the life of the party. Mrs. Grey is offered a drink by a youngster, which she accepts.
- 21 Close up** Of Auntie. She takes drink, pretends to like it, and finally decides to gulp it down as the best way out. She chokes, and has to be pounded on the back.
- Camera swings to Mr. Grey. He cuts in on Ruth and a boy who are blissfully dancing, and the girl dances off with him, the boy registering extreme annoyance.
- Mrs. Grey keeps circulating among the guests. Whenever she finds a couple sitting it out, she eggs them on to dance. Whenever the phonograph stops, she starts it again. Finally all the young people have been set into frenzied motion, Mr. Grey finds himself alone at one end of the porch. He mops his brow, slumps a little, and, looking about cautiously, tiptoes out of scene.
- Camera finds Mrs. Grey alone at other end of porch. Her smile of forced gaiety gives way to an expression of utter exhaustion, and she departs.
- 22 Interior** Living room. Uncle comes in, takes off his coat, revealing his suspenders, unloosens his collar, and collapses into a chair.
- 23 Interior** Bedroom. Auntie comes in, sits down, takes off dancing slippers with look of anguish, puts on house-slippers. She slips into old dressing gown, slips out of tight dance frock, and goes into living room.

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24 Interior Back to living room. Auntie comes in, is startled to find her husband there. He, too, is surprised. But when he sees her back again in comfortable middle age, he jumps up joyfully and takes her in his arms. He says:

TITLE "THANK HEAVEN THAT'S OVER!"

25 Interior She sits on his lap. Fade out.

26 Exterior Back to porch. Couples are still dancing frenziedly.

27 Close up Of phonograph, with needle near end of record. It reaches end, and goes skidding around. Back to full shot. The couple slow down, but stand expecting Mrs. Grey to start the record again. When there is no action, Ruth goes to the machine, and turns it off. Ruth announces:

TITLE "AUNT AND UNCLE ARE GONE, SO YOU CAN
ALL BE YOURSELVES AGAIN."

28 Exterior They all collapse into chairs and settees at once. Close up of Ruth and her boy friend, both start speaking at the same time. They say:

TITLE "THANK HEAVEN THAT'S OVER!"

**29 Semi
close up** They shake hands fervently. Fade out.

THE END



DIRECTING NOTES

In Scene 27, cut the speed of the phonograph record to a very slow circular motion, so that the camera will get a clear shot of the movement and of the needle slipping here and there when the end

is reached. Shoot from an angle, not from directly above and it might be well to paint your phonograph needle white.

In Scene 18, the authors built an impressive looking reducing bath from compo board and heavy paper, painted with a shiny cream-colored paint. A large pan of steaming water was placed behind the cabinet, out of camera sight, and the steam curled up nicely, over the top of the bath. The curved top of the cabinet should have a hole just large enough to allow Auntie's head to protrude. To get your bath idea over, have her dressing gown, slippers and towels on a chair by a cabinet.

In Scene 17, have Uncle's hands play fast at first, then slow down so camera will get it, and finally speed the hand movements so that they almost blur for a split second before you open your iris. Then the motion should be slowed again.

C.F.S.

THE CLIMBERS

TITLE **THE HOUGHS WOULD HAVE BEEN IN SOCIETY
LONG AGO, THEY ALWAYS MAINTAINED, EXCEPT
FOR FATHER.**

Scene 1 Mr. Hough in overalls, puttering around garden. He is
Exterior whistling about his work and having a pretty good time
until his wife and daughter enter, when his expression
changes. They begin railing at him, and wife speaks:

TITLE **"WHY MUST YOU DO THE HIRED MAN'S WORK?
PEOPLE WILL THINK YOU WORK BECAUSE YOU
HAVE TO!"**

2 Exterior Continue Scene 1. He remonstrates with her, kindly, but
she is firm, and reluctantly he leaves his tools, and follows
them into the house, meekly.

3 Interior A drawing room or Dutch hall. Hough following Mrs.
Hough sheepishly into the room. She says:

TITLE **"GO RIGHT UPSTAIRS AND DRESS. THE GUESTS
WILL BE HERE ANY MINUTE NOW."**

4 Interior Continue Scene 3. Hough departs, and Mrs. Hough
makes final preparations. Fixes position of chair, etc.
Then the bell rings, and the first of the tea party arrives.
Hough comes down all dressed and ill at ease. Mrs.
Hough makes him pass out tea. Other guests arrive.
Mrs. Hough is busy, and Hough, like a prisoner escaping,
sneaks out of the room.

5 Exterior Hough enters garden. He is examining some flowers,
when another man comes in, dressed carelessly and in a
cap, and there is a cordial greeting between them. The
newcomer says:

- TITLE** "I'LL BET I CAN LICK YOU WITH THE HORSE-SHOES TO-DAY."
- 6 Exterior** . Continue Scene 5. Hough good naturedly tells him to try and do it, and they start a shoe-pitching game. Both remove coats, revealing suspenders.
- 7 Close up** Of stranger's last shot, which falls
- 8 Close up** Right around the stake.
- 9 Exterior** Same as Scene 6. Stranger slaps Hough triumphantly on the back, and they are enjoying themselves like a couple of young boys.
- 10 Interior** Same as Scene 4. Cut back to Mrs. Hough, who, in the midst of the tea, notices that her husband is missing. With a look of annoyance, she excuses herself, and goes out the back door.
- 11 Exterior** Same as Scene 9. The two men in hilarious mood, which is cut short, as if with a knife, by the appearance of Mrs. Hough on the scene. She marches Hough, who hastily dons coat, inside, and the other man slinks off, putting on his coat, but leaving cap in his haste.
- 12 Interior** Same as Scene 10. Mrs. Hough reappears with Hough in tow. She acts pleasant to her guests, but she appears vaguely anxious. She goes to the door several times, and otherwise indicates something is wrong. Her daughter approaches her and they leave the room to enter
- 13 Interior** A smaller room. Mother, sobbing, says:
- TITLE** "THE JONESES HAVEN'T COME! IT'S A DIRECT SNUB. NOW WE'LL NEVER BE ABLE TO GET INTO SOCIETY."
- 14 Interior** Same as Scene 13. Daughter, weeping also, says:

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- TITLE** "WHAT DO YOU EXPECT WHEN FATHER GOES AROUND LIKE A WORKINGMAN?"
- 15 Interior** Same as Scene 12. Guests sitting around, gabbing.
- 16 Close up** Two women chatting, with meaning looks around. One says:
- TITLE** "I'M SORRY I CAME. I ONLY DID BECAUSE SHE TOLD ME THE JONESES WOULD SURELY BE HERE."
- 17 Close up** Of the other woman, who makes wry face and exclaims:
- TITLE** "LET'S BREAK AWAY. I'D HATE TO HAVE MRS. JONES KNOW I WAS HERE AT A COMMON PARTY."
- 18 Interior** Back to mother and daughter, who are powdering their noses, and drying their tears. Both asking each other if they look all right. Dissolve into
- 19 Interior** Same as Scene 15. Guests murmuring and beginning to break up and leave. Mother and daughter enter and grasp situation but try to make the best of it. Guests leave, rather coldly, with mother and daughter trying to be excessively cordial, but realizing that their function has been a failure.
- 20 Exterior** Outside the house. Hough, not quite realizing what it has all been about, walks out with one of the guests, bids him farewell, and saunters over into garden. Old chap who had been there before is just coming back to look for his cap. Hough sees him and they shake hands. Hough says:
- TITLE** "YOU KNOW THESE WOMEN FOLK!"
- 21 Exterior** His friend nods sympathetically, and they start to talk together.

22 Exterior Back to guests, who are all standing and weaving about in front of the house. Mother and daughter are standing in front of door, nodding good-bye here and there. Daughter, smiling outwardly, waving handkerchief, says in a quick aside to her mother:

TITLE "I HOPE THEY ALL HAVE HARD LUCK, THE SNOBS!"

23 Exterior Back to daughter, again smiling around. Suddenly she starts, and casts a look over the heads of the guests toward the front.

24 Exterior Automobile drives up, just as Hough and the stranger appear from the garden. Car stops, and pretty girl gets out and kisses stranger. A handsome woman follows and talks to stranger. (Yes, director, it is Mrs. Jones, and the stranger is her husband.) He says, a bit apologetically:

TITLE "WHY, MY FRIEND HOUGH WAS THROWING A PARTY, AND I THOUGHT I'D COME ALONG. HE SAID IT WASN'T FORMAL DRESS."

25 Exterior Continue. Mrs. Jones looks at husband, who winks; she winks back (thus disclosing that she is a pretty good sport) and says:

TITLE "SORRY TO BE SO LATE, BUT I DID WANT TO BRING MR. JONES ALONG. I'VE HEARD SO MUCH ABOUT YOU."

26 Exterior Continue. Shot of guests who have been watching. As Hough takes Mrs. Jones up to meet Mrs. Hough, the guests, including those we recognize as having left, come hustling back, and re-enter. Party starts all over again. Noise and merriment.

- 27 Exterior Mr. Jones sneaks out, followed by Hough. They slip into the garden and begin their game again. Mrs. Hough follows soon after with tea cups, and says:
- TITLE "I THOUGHT YOU TWO BOYS MIGHT WANT SOME TEA WITH YOUR STRENUOUS GAME."
- 28 Exterior Continue. A semi close up. Hough and Jones wink at each other and laugh. Fade out.

THE END



DIRECTING NOTES

In Scene 2 have the Cameraman follow Hough being taken into the house, including a sort of panorama of a comfortable country home. In the first horse-shoe game, with your close up or semi close up show the stranger pitching the shoe. Then follow with a close up of the shoe sailing through the last of its arc through the air, and falling around the stake. This can be done by having some one as near as possible to the stake without being in the shot, carefully heave the shoe. The approach of the automobile with Mrs. Jones can be made as long or short a shot as you please.

C.F.S.

LOVE FINDS A WAY

Scene 1 Outside the kitchen of a summer hotel. Margie, a very
Exterior pretty waitress, comes out of door, carrying basket, and
talking back to someone inside.

TITLE **MARGIE BROKE NEARLY AS MANY HEARTS
AS SHE DID DISHES.**

2 Exterior Continue Scene 1. Boss comes through door, showing
fragments of dishes, and scolding. Margie replies with
spirit, and the hotel owner retires. A youth pokes his
head cautiously around corner of building, makes sure
the old man is gone, then whistles. Margie turns, her
face changing to joy.

TITLE **BOB, THE OWNER'S SON, WHO LOVED MARGIE—
NOT TO MENTION VICE-VERSA.**

3 Exterior Continue Scene 2. Bob approaches, and they steal a kiss.
Bob says:

TITLE **"I'D MARRY YOU TO-DAY IF I HAD SOME MONEY.
BUT THE OLD MAN WON'T GIVE ME A CENT."**

4 Exterior Continue Scene 3. Margie comforts him, and says every-
thing will turn out all right. She goes back into hotel,
he stands adoring her.

5 Exterior Porch of same hotel. Pompous man Mr. Spencer, and
pretty but bored young girl, walk along. Girl pouting,
father trying to console her. They meet the hotel
proprietor, and pompous man starts talking:

TITLE **"WHY DON'T YOU DO SOMETHING TO INTEREST
THE YOUNG PEOPLE HERE?"**

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- 6 Exterior** Continue Scene 5. Proprietor nods yes, and listens to an idea which the man advances. The man then dismisses his daughter. The two men talk, look about secretly, and then the pompous man gives the other a large wad of money.
- 7 Exterior** Entrance to hotel. Proprietor is tacking up a big notice, and a flock of girls and young men gather about him excitedly.
- INSERT** Of notice reading: "Bathing Beauty Contest, First Prize, \$1,000; to be held at the hotel beach next Saturday."
- 8 Exterior** Continue Scene 7. The group breaks up, all walking off animatedly. Bob comes ambling along, stops at sign, and suddenly gets excited. He rushes off. Fade out.
- TITLE** **JOAN SPENCER'S FATHER HAD ALWAYS BOUGHT HER EVERYTHING SHE WANTED. NOW IT WAS THE BEAUTY PRIZE.**
- 9 Exterior** Joan and her father on the beach, the day of the contest. All the other girls of the hotel are around. Margie is by herself, and no one knows she is in the contest. Every one is waiting for the proprietor, who is to judge the fair ones. Bob comes into scene, and makes announcement:
- TITLE** **"MY FATHER ISN'T WELL—HE'S CONFINED TO HIS ROOM. HE'S ASKED ME TO ACT FOR HIM."**
- 10 Exterior** Continue Scene 9. This is greeted with applause except by Spencer, who is dumbfounded. He stands beside Bob as the beauties begin parading by. Cut to
- 11 Interior** Flash of hotel bedroom, with proprietor locked in. The phone is shown to be cut. He tries door, pounds furiously, but no results, as everyone is at the beach. Back to

- 12 Exterior** Continue Scene 10. The contest is almost at an end, when Margie enters. The other girls look in amazement at this new beauty, and are forced to admire her looks and figure. Bob acts undecided, and then brings Margie forward, and presents her with a crown, and gives her the money. As he sees his cash going, Spencer almost has a fit.

TITLE **OF COURSE THIS WAS NEXT.**

- 13 Exterior** Bob and Margie before a justice of the peace, who marries them on the porch outside his home. At the end, Bob looks through his pockets for a fee, but to his dismay finds not a penny. Margie opens up her bag, takes out the prize money, and peels off a bill for the justice. They embrace. Fade out.

THE END



DIRECTING NOTES

This is a very easily done film and there are no difficulties in it. There is only one interior, in Scene 11. Obviously, the big element in this film is the beauty parade, and the amateur movie maker should have mighty little difficulty in persuading the pretty girls of his neighborhood to take part.

C.F.S.

STICKING TO IT

TITLE **THIS IS THE HOUSE THAT JACK BUILT.**

Scene 1 Your own house. Fade out.
Exterior

2 Interior Fade into inside of house, showing rooms neat and clean.

TITLE **THIS IS THE JACK THAT MADE THE JACK THAT
BUILT THE HOUSE THAT JACK BUILT.**

3 Close up Dad.

TITLE **THIS IS THE JANE FOR WHOM JACK BUILT
THE HOUSE THAT JACK BUILT.**

4 Close up Ma.

TITLE **THIS IS THE SON OF JACK AND JANE.**

5 Close up Little Jack.

TITLE **THIS IS THE DAUGHTER OF JACK AND JANE.**

6 Close up Sister Jane.

TITLE **LITTLE JACK AND JANE WANTED SOME JACK,
SO THEY ASKED JACK.**

7 Interior Full scene of the kids coming up to their Dad, ask him
for some money. He gives them a cent and they scamper
off.

TITLE **THIS IS THE THING THEY BOUGHT WITH THE
JACK THEY GOT FROM THE JACK THAT BUILT
THE HOUSE THAT JACK BUILT.**

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- 8 Close up Stick of chewing-gum, held in a kid's pudgy hand.
- 9 Exterior Kids come running back to lawn in front of house, with the gum. Jack, Jr., breaks the piece in half, gives sister half. They chew vigorously, exchange chews, while they play.
- 10 Exterior Another angle of same scene, showing Ma coming to the door of the house, and ringing the dinner bell. The kids hear, stop playing, and start racing towards house, into which Ma has disappeared.
- 11 Interior Ma setting table. The kids come through doorway, chewing at a great rate, but they both stop at the same instant as they face Ma. Ma tells them to hurry and wash for dinner. As she turns away, the kids throw gum on the floor, and rush upstairs.
- 12 Interior Another view of dining room, with Ma and Pa already seated. Kids come running in, avoiding gum, and sit down. Pa then rings for the maid.
- 13 Interior Scene in hallway. Maid comes through with dishes, steps on gum, and is stuck. Struggles, but no effect.
- 14 Interior Back to dining room. Pa looks at watch, notes time, then rings furiously. Mother says:
- TITLE "I'LL GO AND SEE WHAT'S KEEPING NORA."
- 15 Interior Back to hallway. Ma gets stuck near Nora.
- TITLE THIS WAS THE FIRST TIME MA HAD EVER
 DONE THE BLACK BOTTOM.
- 16 Interior Continue Scene 15. Ma wriggles and twists trying to get loose.

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Then Pa rushes out and gets stuck, and the children follow. All five of them dance and try to get away. Can't do it.

TITLE

THE NEXT MORNING.

17 Interior Same as Scene 16. They are all starving, except Nora, but the rest of them can't reach the food she has. Finally Pa has a belated but brilliant idea and takes his shoes off, and begins eating right off the platter Nora holds. The rest of the family start taking off their shoes, also. Pa then grabs the boy and begins paddling him with his shoe, which he has finally pulled loose. Ma ditto to girl. After the first wallop, the shoes stick to the youngsters. Fade out.

TITLE

WE OUGHT TO HAVE A MORAL.

18 Exterior Fade in on kids joined in front of the house by another youngster. He offers them gum, and they begin to shriek and wrestle with him. Then they chase him away, shouting:

TITLE

"YOU CAN'T CHEW IN THIS HOUSE!"

THE END



DIRECTING NOTES

It is very doubtful that the slap stick effects of the players sticking to the gum can be simulated successfully. It is therefore advised that sufficient gum actually be used. The only important item in this filming is this: do not allow your players to try and free themselves by jerking. Their movements should be apparent jerks, but done with movie slowness.

C.F.S.

EVERY DOG-

Scene 1
Interior Medium shot of kitchen, with Ma busying herself with preparation of a bunch of sandwiches. Pa comes in, sidles over towards the sandwiches. Ma says, suddenly, as he gets near:

TITLE "KEEP AWAY, PA, THAT'S FOR THE PICNIC LUNCH
THIS AFTERNOON."

2 Interior Continue Scene 1. Pa tries to look innocent, but it doesn't work, and he departs. First, however, he tries to grab a cookie, but Ma is firm.

The dog comes into the kitchen, sniffs about hungrily, puts his paws up on the table, and looks pleadingly at Ma. She chases him out, and keeps talking after him as he vanishes, crestfallen.

The Kid, a youngster of six or seven, wanders in, and, without preliminaries, goes over to the table, and helps himself to a cookie. Ma catches him just as he is about to eat it, takes it away, and tells him he'll have to wait.

3 Exterior Pa and the dog are sitting on the porch, Pa looking very sad. The Kid comes through the door and joins them. He says to the dog:

TITLE "I DIDN'T HAVE ANY LUCK, EITHER, ROVER."

4 Exterior Continue Scene 3. Pa shakes his head gloomily. Just then Ma comes to the door with a big hamper, and tells them the lunch is ready and to prepare to start. Boy and dog receive the news with much leaping about and frolicking, Pa puts on his coat, and the family starts out. Fade out.

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- 5 Exterior** Fade in to a long shot along the road. Dog and kid come along first, running and frisking all over the countryside. Then come Pa and Ma, the former mopping his brow from the exertion of carrying the hamper.
- 6 Exterior** Medium shot of a lemonade and hot-dog stand. The family come up to it, and Pa looks longingly at its wares. He is about to order something, when Ma says:
- TITLE** **"NO. WE'LL BE READY TO EAT IN HALF AN HOUR.
I DON'T WANT THAT FOOD TO GO TO WASTE."**
- 7 Exterior** Continue Scene 6. Pa gives a grudging assent, and the family moves on.
- 8 Exterior** Medium shot of a pleasing grove—just the spot for a picnic. The family come into the scene, the boy and dog still full of pep. Ma decides that this place would be fine, and Pa, with a sigh of relief and a look of pleasant anticipation, puts down his burden, and stands rubbing his hands in glee. The boy says to the dog:
- TITLE** **"BET I CAN BEAT YOU TO THAT TREE."**
- 9 Exterior** Continue Scene 8. He points, the dog looking up at him. Then he starts to run, the dog with him.
- 10 Exterior** Switch back to close up of Ma and Pa busy putting out the picnic things. They spread a cloth on the ground, bring out knives, plates and forks, and Ma carefully takes out the food.
- 11 Exterior** Cut to scene of boy and dog going further and further into the woods. The boy is dead tired by now, and stumbles over a root. He keeps going bravely, however, for a little while. Finally, he sits down on a fallen tree, and won't budge. The dog barks—he wants to go on, but the boy says:

TITLE **"I JUST CAN'T MOVE—AND WE'RE LOST."**

- 12 Close up** Of the two. Boy is tired, hungry, frightened. He starts to cry—the dog licks his face. Boy puts his arm around dog's neck, and weeps into his fur.
- 13 Exterior** Back to scene of the picnic. Pa and Ma, finished with their preparations, stand back proudly. Then they look around, and Ma calls to boy, looking through the trees for the two strays. Father shouts, then takes a few steps away. He comes back, gets excited, says, "We must look for them," and they go off.
- 14 Exterior** Back to scene of dog and boy. Boy stops crying, and says:

TITLE **"I'M HUNGRY, TOO."**

- 15 Exterior** Continue Scene 14. Dog looks at him understandingly, and tugs at his jacket, but boy shakes his head—he's too tired to follow him. Dog gives a final bark, and trots off through the trees.
- 16 Exterior** Picnic place, deserted. Medium shot as dog comes trotting in.
- 17 Close up** Dog circles about, barks a few times. Then he picks up some articles of food in his mouth and trots off.
- 18 Exterior** Long shot of parents hunting through the woods. They stop every once in a while and call.
- 19 Close up** Boy sitting against tree trunk, tears falling slowly down his cheeks. The dog comes in and deposits the food at his feet, looking at him eagerly. Boy cheers up on the instant, and he starts to gobble the sandwich. He is almost through with it when he remembers his friend, and gives the dog a bite, which the animal accepts. Fade out.

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- | TITLE | THE END OF A PERFECT LUNCH. |
|-------------|--|
| 20 Exterior | Continue Scene 19. Boy is sitting up, well satisfied, when the dog trots in with a cookie, as dessert. The boy eats it, gives the dog half, and the two enjoy themselves. The boy leans back, and his eyes slowly close. He makes one or two attempts to keep them open. Then he gives it up. He sleeps. Dog shakes him with teeth, but the boy sleeps on. Dog stands guard a moment, then he trots off. |
| 21 Exterior | Medium shot of picnic place. The parents, exhausted and frightened, are returning. Ma has been crying, Pa tells her everything will be all right, and she'd better take a bite of something. He looks down at the spread, and is amazed to find that most of the food is gone. |
| 22 Close up | Of spread. Sandwiches scattered, and Pa notices a dog's muddy footprint on the white cloth. He shows it to Ma, excited. Then he points off. |
| 23 Exterior | Long shot through the trees. The dog is coming along, and breaks into a run as it sees them. |
| 24 Close up | The dog comes up and leaps all over them in joy. They ask him where the boy is, he barks and trots off. |
| 25 Exterior | Medium shot, they follow him through woods. |
| 26 Exterior | Same as Scene 20. Medium close up of boy sleeping. There are pieces of sandwich bread, cookie crumbs, etc., around him. Dog comes running in, followed by Ma and Pa. Ma runs to boy, and gathers him in her arms. Pa pats the dog, and the procession starts back. |
| 27 Exterior | Picnic ground. The reunited family are here again. Boy is awake and happy, tells of his adventure. Pa and Ma too excited to eat. Then they start for home. |

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- 28 Exterior Semi close up of the same lemonade and hot-dog stand. The family come along. Pa runs up to it—he can eat at last. He calls, the proprietor comes and shakes his head:

TITLE "ALL SOLD OUT."

- 29 Exterior Pa is absolutely dumbfounded. He looks about wildly, and then starts pulling up whole handfuls of grass and chewing them. Fade out.

THE END



DIRECTING NOTES

This is a straight dramatic picture, with but one difficulty. You must have or must get a dog who will play the part. This isn't so difficult as it may seem at first sight. For instance, the dog licking the boy's face can usually be arranged by smearing a sugary syrup on the cheek—and rehearsing until the dog knows where to go for the sweet. Then shoot. And so on.

C.F.S.

HEAVEN HELPS THOSE -

- Scene 1**
Interior Living room. Father is busy trying to get a station on his radio. He gets it, and leans back in satisfaction to enjoy himself, when the door opens, and in come the kids—as many as you want—marching in line. The first two are the drum and fife corps—one beating on a tin pan, the other blowing a whistle. The rest have paper soldier caps on, and sticks over their shoulders—they are playing soldier.
- Pa is intensely annoyed at the interruption, and tells them to go somewhere else. They continue their parade around the room, and then out through another door.
- 2 Interior** Kitchen. Ma is finishing her weekly baking. She peers into stove, looks at things in pots, and has her work cut out for her. She pulls a pie pan from the stove, when the kids come marching in. She turns to argue with them, holding the pan, and burns her fingers. She says:
- TITLE** "AS IF I DIDN'T HAVE ENOUGH WORK TO DO,
 WITHOUT GOING CRAZY WITH YOUR NOISE!"
- 3 Interior** Continue Scene 2. She shoos them towards the door leading out of the house. The soldiers have forgotten themselves and are clustered interestedly about the cooking. Ma clears them out, and they fall into line again, and make a solemn retreat.
- 4 Exterior** Outside of the house. The kitchen door opens, and the kids march out, and out of the set, disappearing around a corner of the house.
- 5 Exterior** The camera should focus on the kitchen window. Ma opens this, and puts out a hot pie to cool. She looks at it in satisfaction, and then withdraws from sight.

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6 Close up Of a tramp in tattered clothes and hat, leaning against the fence around the house.

TITLE "HAPPY" MCGEE, A GENTLEMAN OF LEISURE
WHO DINED ON THE LEAST PROVOCATION.

7 Exterior He looks around lazily, and then his face lights up.

8 Close up Of the steaming pie on the window-sill.

9 Exterior Showing the house and the tramp. He starts walking warily towards the kitchen window. He reaches a hand forward cautiously and grabs the pie.

10 Close up Of Ma, showing by her expression that she sees situation at window.

11 Interior Ma, rushing toward window.

12 Exterior Around the corner of the house. The army is ready for its return march. The commander gives the order to march, and the fifer starts to pipe.

13 Close up Of little boy, puffing out cheeks as he blows his whistle with all his might.

14 Exterior Cut back to tramp. He stops suddenly, registers great fear.

TITLE A WHISTLE MEANT A COP TO "HAPPY"—
AND HE NEVER MET THE POLICE SOCIALLY.

15 Exterior Continue Scene 14. He drops the pie, and starts running toward the gate. Ma, arrived at the window, opens it wider, looks out, takes in the situation. She smiles in glee.

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- TITLE** **"I'M GOING TO GIVE THE KIDS A PIECE
OF PIE FOR THAT!"**
- 16 Interior** In kitchen again. Ma lowers the window as it was before, and walks toward door with smile of one about to do a good deed.
- 17 Exterior** The army appears again, the fifer still blowing lustily. As they go past the window, the commander-in-chief reaches out, grabs the pie, and without slackening their pace, or even losing step, the army marches past the camera, and suddenly breaks into a wild run. Fade out.

THE END



DIRECTING NOTES

In Scene 11, shoot Ma rushing toward the window, and away from the camera. In Scene 17, the authors found the best effect was achieved by shooting the exterior toward the window, at a slight angle, then as the army advanced to the window and collected their reward, the camera was turned to follow them and catch the shot of their sudden rush in a sort of panorama effect.

C.F.S.

THE HOME MOVIE SCENARIO BOOK

Part II

PRODUCING HOME MOVIES

CHAPTER ONE

THE HOME MOVIE COMPANY

The purpose of these chapters is to outline in as short a space as possible those skeleton facts of movie play making which the amateur must know.

When we say movie play making, we say it advisedly, for the discussion will be limited to those things which are part and parcel of the filming of prepared scenarios. No attempt will be made to discuss the actual operation of the camera itself. Nor will we venture into conversation about travel or news pictures, trick photography or any technical lens or camera work. Before an amateur can hope to do anything with a movie play he must necessarily have learned enough about the physical possibilities and limitations of his camera that he will understand without discussion what he must do in order to achieve indicated effects in a scenario.

A good first question might be the very fundamental: "What is a movie play?"

And the answer might very easily involve a lot of talk, some important and some not so important. But the answer can be made quite as easily.

A movie play is a series of separate but related scenes, connected with titles and inserts into a story with more or less of a plot, and building from a series of introductory scenes through increasingly important scenes, into a desired comic, farcical or tragic climax.

In order to make a movie play, these things are necessary: (1) a director; (2) players; (3) technical helpers; (4) a scenario; (5) proper camera equipment; (6) a location, studio sets or scenery; and (7) lights or lighting equipment.

The above list is not arranged in order of importance. Items 1, 2 and 3 are so placed because we intend to discuss them first, under the heading of this chapter.

Whatever the circumstances of the amateur movie maker, the organization of an amateur movie company will probably prove to be the happy solution of the many problems involved. For even in the simplest of cinema plays, there is a wide variety of effort and work required, considering the physical labor item alone. So far as finances are concerned, the amateur movie making company may, in a large percentage of cases, be a veritable life-saver. At least, a division of costs should allow a greater expenditure for desired effects where cost is a consideration.

And then, by making his players and helpers actual members of a producing company, the amateur is certain to be the gainer. By allowing his friends merely a casual participation in the film making, the movie maker will get merely casual interest. But, inviting them to form an actual membership in his film making enterprise, the movie maker, by that same token, invites them to throw themselves into the work and joyous labor of the film making with an ardor and interest equal to his own.

Of course, in amateur movie making, one person may hold down several jobs. In fact, it will be far from unusual to find that the amateur movie maker is his own camera-man, director, electrician, carpenter, and film editor. He may even play an acting part.

But, in discussing the organization of a home movie company, we will list each job separately. Then, as each case requires, individuals can double on one or even more jobs.

First, naturally, would be the amateur movie maker himself, the person who has the camera, the person who is making the movie. He is the one who would get the company together.

Next in importance would be the Director. He is the one who directs the acting and playing which, when photographed, titled and edited, becomes the finished film play. His duties and work are discussed in a chapter later on.

The Director's staff of helpers includes these men: (1) a camera-man; (2) an electrician or lighting man; (3) a make-up and costume man; (4) a property man; (5) a carpenter; and (6) a title man or editor.

The duties of the above are rather obvious. The object in dividing the duties into special fields with particular individuals to handle each duty is this—that by so doing the individual appointed to a particular problem and job will make it his business to study and investigate that work, and, in the case of a good man, become an expert in it. In other words, while the Director remains the Captain of the ship, the others become his mates entrusted with some individual problem, and 'tween the lot of them, the ship runs well in its course.

The camera-man's problems are those of technique. He must know his camera, and he must know how to get whatever effect is needed by the Director to achieve a specified result. He must know what can be done, and just as important, what cannot be done. In a sense, especially in amateur work, the camera-man possesses a sort of veto power over all the others associated in the film making. An ingenious camera-man will often make possible shots and effects which at first sight seemed impossible.

The use of the word electrician is just an accepted way of indicating that the duties of that particular man include, when

necessary, the direction of artificial light placement and operation. But anything in the way of lighting or lighting effects is equally his work. He must know the proper use of sunlight and ordinary daylight. He must know the relative values of varying shadows and shadow forms. He must understand the construction and use of reflectors, both for sunlight use and artificial light studio use. In other words, he should be expert in all forms of light, or, at the beginning, resolved to become an expert before he is through. In the chapter on sets and lighting, his problems are discussed.

The make-up and costume man is required to give a good deal of study to his work, also. For while the simple facts of make-up may be learned rather easily, it requires some one who has done some delving into the subject to be able to direct the preparation of players for intricate character parts. In the matter of costuming, it is up to this gentleman to know, sort of instinctively, just how each player should appear. A banker should look like a banker, and a day laborer like a day laborer, and it is the make-up and costume man's job to see that they make a proper appearance.

The carpenter is concerned with sets and scenery. A movie set, incidentally, is any complete arrangement of pieces of scenery to simulate a room or other place indicated in a scenario. It is the carpenter's job to construct the pieces of scenery found necessary. This is not such a hard job as it may sound to be, as the reader will agree after reading the chapter on sets and lighting.

"Props" is the affectionate term used to include anything movable in a stage or screen setting, from a safe or a grand piano down to a box of safety matches or a glass of water. "Props" is a diminutive of the word "properties." It is the duty of the

property man, after reading the scenario script, to visualize the picture, scene by scene, and make mental pictures of every single item that might better the illusion sought. His is a very important job in many ways. If, in a film, the climax of a scene is reached when the heroine bends a bottle over the head of the villain, the scene would be decidedly flat if the bottle happened to be among the missing when the panting heroine reached for it. It is the property man's concern to determine what furniture and bric-a-bac is necessary in each scene, and then to see that these items are actually in place in the set when the filming begins.

The title man, or editor, is the chap who must give the final touches to a picturized play. He must know the technique of his job, he must know about footage and cutting and splicing. Working with the Director and the camera-man, he sees to it that the titles and inserts are photographed. Then, after the play is entirely filmed, he edits it, cutting out those parts that are not necessary to the proper development of the story, cutting down the length of scenes that are too long, eliminating spoiled film, and adding in the titles and inserts in their proper places. When the film leaves his hands, it should be ready for showing.

Having organized the technical section of the home movie company, the Director or the amateur movie maker must turn his attention to the playing, or acting, section.

Of course, this section is very elastic. One cannot really organize a permanent company that will be able to handle, without changes, any scenario or script that comes along. But, following the principal of the stock company, a certain number of general types may be cast into the company, and such additions may be made as each play requires.

As many stories have to do with some aspect of the eternal love theme, the two principal players in your company would be those two denominated (1) the Leading Lady, and (2) the Juvenile Lead. While the Leading Lady may, on occasion be a girl or woman of any age playing the principal female role in a film, she is usually a young and pretty girl. And, except in certain films where a particular character is required, the part opposite the Leading Lady will be played by the Juvenile Lead. He is generally a young handsome fellow, and his part is usually that of a lover.

Your company should include people who can play the parts of Heavies, or villains, both men and women. You should have a Soubrette, who plays the female comedy relief with your Leading Lady. The Soubrette must have a foil in a young man, who plays opposite her.

For your comedy, you will need actors and actresses who can play with a light touch for the comedy of manners and light farces; and players who can do the slap-stick stuff.

And then there will be a list of people to play particular parts, like, for instance, a banker, a policeman, a slick salesman, a porter, a country boy, a farmer, and so on.

Ponder over the list of your friends, and mark them down mentally in the parts you think they could play with their normal faces and manners. For it is always best, in the movies, to use "types" where possible. A real grandmother, so long as she is equally competent, is far better in a grandmother role, than

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a young flapper made-up as a grandmother. We presume, of course, that the grandmother looks like a real one.

With the individuals listed here as the nuclei of your company, you can add to your company as you find it necessary, or as you desire.

CHAPTER TWO

DIRECTING

There must always be some one absolutely in charge of a picture while it is filming. That person is called the Director. Sometimes the players will call him by sundry other names, according to the depth of their vocabulary or the brilliance of their imagination. They will argue with him, too. But it's all part of the job, and the Director can afford to stand for it, because he is the ultimate Boss. Film is expensive, the Director should be responsible for the completed film story, and consequently, when all the arguments are done, his word should be law.

With the scenario selected for filming, the first duty of the Director is to cast his movie. So far as possible he should try to cast to type, that is, find among his friends, neighbors or associates some capable and willing person who naturally fits the part called for, and has playing sense enough to fill that part with proper rehearsal.

Only use the make-up pots and wigs and whiskers when you are obliged to do so. If you have a role calling for a beefy, prosperous looking, elderly banker, hunt around for a man who fills the bill with the body and face Dame Nature gave him. When you have him in your company, you can improve on nature, if you wish, with your cosmetic kit.

With your play cast, the important thing is to have your players familiarize themselves with the scenario, and the parts they are to play, and then rehearse.

The object of a rehearsal is to familiarize the players, the Director and the technical staff with the problems they will

encounter in the acting of the play, and determine in advance how each situation is to be handled. Rehearsals are important in legitimate stage work, but they are far more important in screen work. On the legitimate, changes can be made from night to night, but in a film, there is but one performance so far as the camera is concerned, and that one performance must be as nearly perfect as possible. Consequently, practically everything must be determined in advance, and agreed upon before the camera finally starts its grinding. For the camera has a sharp eye, and reports what it sees faithfully.

The Director and his cast will find it to be of great value to do their final rehearsing with the camera-man operating an empty camera with all the care he would take were it loaded. For the camera-man needs rehearsing as much as any one, and this sort of preparation will accustom the players to the presence of the camera-man and his sharp visioned little machine. This is a common Hollywood practice.

While rehearsing is important, it should not be carried too far, otherwise the Director will find himself with a case of "rehearsal stiffness" on his hands. This acting disease is a long familiar one, both on the legitimate stage and on the movie lots. It results in the cast becoming stiff, unnatural and stilted in their acting, and the effect in the finished film is deadly. When rehearsals have been carried too far and this disease appears, all the Director can do is call off the film for a few days, and give his players complete rest.

It is in this rehearsing process that the Director will get in his own telling work. No scenario script was ever written that could not be improved by good, brainy direction. In fact, no scenario is ever written that doesn't take the Director into

account. Most scenarios are so written that there is flexibility in every shot, so that the Director can delete, add or change as his imagination suggests during the rehearsals.

A Director's job is so vastly important in film work because there is no scene or situation that cannot be improved in some way by careful directorial thought. The most natural action or sequence of events, in film work, can be built up by artificial additions or accents, until it assumes a better film appearance than the natural action or sequence standing alone. If anything, this fact of the Director's importance will be more emphasized in amateur film making than in the professional.

In many cases the Director in an amateur movie will be a sort of Pooh-Bah, quite as likely to be camera-man as well as Director. This is just as well, for it is a pretty strict general rule that the wise Director is the one who stays as near to the camera as he can. For he is trying to see what is taking place in front of him, not as his own two eyes see it, but as it must appear to that blinking lens beside him. The Director should try to forget himself and think from the viewpoint of the camera.

As a man the Director could walk into the set during rehearsals as much as he pleased, and haul the players around to get the action he wants. But as a camera, he cannot do this. Consequently, he should try to solve his difficulties, so far as the players are concerned, by spoken directions only. He should explain, if necessary, thirty times, the manner in which an emotion should be expressed or an act consummated, rather than walk into the set and pull the players into the position he has visualized. For, somehow or other, "pawed" players look like "pawed" players in a completed film. If a player cannot understand the registering of a certain emotion or the exact manner in which a

certain deed should be performed, stop the rehearsal and have some other player demonstrate.

Of course, the Director should restrain himself. Too much directing is as bad as not enough. Your players should be normal, intelligent beings—otherwise you should never have cast them into a part. They should be able to understand their roles, and it is always far more desirable to have a player solve his own problems of interpretation than it is to have them solved for him.

Outline the skeleton of each scene as you begin your rehearsals, and then, in co-operation with your cast, sketch in the little polishing items as you go along. Only when a player positively misinterprets a thought or action, or fails to get the feel of it, should the Director stop the rehearsal flatly and work on that single item.

Among the things that a Director should watch during the rehearsals is the variety of movements required to play each scene. Do not let your players move their hands in front of their faces, unless it is actually a part of the action necessary in a scene. Hands passing before faces always look bad to the camera.

The Director should keep his players from criss-crossing the scene. Criss-crossing is confusing to the audience watching the projected film, and it causes blotting, or the shutting out of other members of the cast. The movements required in each scene should be rehearsed and all unnecessary and badly calculated motion eliminated. Of course, when a member of the cast is being used as "atmosphere" in a picture, that is, as a minor servant, part of a crowd, and so on, he or she is meant to be thought of as part of the set's furniture, in a manner of speaking.

They may be blotted out as required by the passage of any principal player.

Another important directorial item is this one—endeavor to keep your players from too close contact. In fight scenes, in “petting” scenes, and similar businesses, the contact must be close. But even in these circumstances, the proper effect must be sought carefully. Remember that the camera does not see with the human eye—that the camera eye is two dimensional, while the human eye is three dimensional. Consequently, what may seem perfectly all right to the living spectator may appear as a jumble on the film which can depict but length and breadth, without depth.

The Director must think of the above in terms of motion. And in terms of motion he must view every screen action or business. Exits and entrances must be watched to avoid interruptions in the flow of the action. They must seem natural, even if the most artificial and unnatural contrivances and subterfuges must be resorted to in order to achieve a natural effect.

A movement begun in one scene in a right to left direction must be continued right to left in the succeeding scene, otherwise the spectators at the showing of the film will get what is termed a “coming back” impression. For instance, you may show a close shot of a player running from right to left along a street. You must, on moving back for a long shot, or a continued shot further along the street, maintain this directional flow.

Where possible, also, a player should make his exit and entrance on the scene via the same door or place in the scene, unless the business requires otherwise. The spectators, in a vague psychological way, expect it, in the same way that a person

hearing one shoe dropped by some one in a room above, somehow or other cannot rest until the second shoe falls.

With this continued directional flow rule established, the Director is given, by that very rule, a chance for comic and dramatic effects through disregarding the rule. As an instance, suppose you have a comedy character who starts to run, right to left, upon seeing a policeman standing at a street corner. A shot or two of this character running right to left around what will seem to be three sides of a city square, followed by shots of him running left to right after he bumps into a second policeman will enable you to have him run plump into the first policeman again, as if the comedian had really had a long run, whereas the actual running may have been but a few feet each time.

Much thought should be given to this directional flow of action.

In general, also, the Director should keep his shots as short as possible. But he must never do this at the expense of clarity. An action or piece of business begun, should be completed or avoided altogether. What sense would there be, for example, in picturing a player shooting a gun, unless a later shot showed what he had hit with the bullet, or what he had failed to hit? When two shots, whose action seems contradictory, follow each other closely without apparent reason for the contradiction, the effect is very irritating to the observer. This paradox in celluloid should be carefully avoided through the use of explanatory subtitles or by the insertion of intervening action.

Every action or piece of business should be completed or avoided, and unless it has some significance in the development of the story being pictured, avoid it by all means.

Along with the things outlined in the preceding paragraphs,

the Director must always keep in mind what is called the continuity of action. That is, events must follow in proper sequence or order. One doesn't tell the point of a joke first, and then the minor parts of the story. Each pictured event should lead into, or introduce, the next. When the movie maker gets along in his play making, he can resort to reversed and mixed sequences, but these expertly done exceptions will only prove the general rule.

As to the effects a Director may achieve, it is impossible to define in a work so short as this. Broadly stated, there is no limit other than the Director's imagination, plus the resources and ingenuity of the whole company.

But if the movie camera limits in some directions, it allows an amazing latitude in other directions. Time, for instance, means nothing to a camera. On the legitimate stage, scene must succeed scene, and the whole story told on one small sized stage in the space of two and a half hours.

In the movies, weeks may be taken to film a play that will finally be shown in thirty minutes or less. The Director may go as many places and as far afield as he pleases.

These elements are very important in film making. There is never a professional film made wherein there is no trickery, either of time, place or camera effects.

Supposing, to cite an instance, an amateur wanted to create an illusion of a comic character jumping into a rowboat filled with live crabs and lobsters. He would take a shot, first, of his bare-footed character leaping into the boat, followed by excited business, and terminated with the character plunging from the boat into the river. His next shot would be a close up of the boat

bottom filled with the jabbing, snapping crabs and lobsters. The illusion would be complete—that this was what the character encountered when he leaped into the boat.

What really happened was this—that the boat bottom was empty when he leaped, and that the effect was gained by merely running the shots in sequence.

A million variations of this sort of trickery are available to the amateur film Director.

A minor, but important, item which the Director will have to watch is to assure himself that there is sufficient tone contrast between the players' faces and the background. This problem is a joint concern of your scenery man, the electrician and the camera-man, but it is the Director's also.

The backgrounds should register in a different shade than the faces against them. They should be, preferably, a couple of shades darker, or there will be a loss of sharpness in facial outline. The Director should see to it that, in general, extreme cardinal colors are avoided in backgrounds or background decorations. Variations in mild shades of mixed colors are allowable, like violet, gray, buff, canary, etc. Pure whites, blacks, bright yellows, bright reds and dark blue should be ruled out. Where white is used a softened or creamed white should be employed. Absolute white photographs painfully.

Once the Director feels that he has a scenario in his mind in full detail, he may shoot his scenes. Starting from the simple method of shooting each scene as it is numbered in the scenario, he may finally reach the point where he can disregard the numerical order of scenes and shoot them as he likes. It will then be up to the editor to get the scenes into proper order when the completed film is edited and titled.

Yet this second method should not be attempted all at once. It requires perfect memory and a clear vision, plus film experience, otherwise there will be over-laps and holes in the action.

Shooting scenes out of order requires a careful notation and checking of costumes and make-up, among other things.

There are thousands of additional items that might be written in this chapter, but space, and intelligence, forbid.

The amateur Director will want to solve his own problems, and there are new problems always rising in film play making that he alone can solve.

A good bit of general advice for the final paragraph in this chapter would be this: the better professional films should be religiously studied by the amateur Director. After he has had some experience in film making, he will be able to see and understand the methods and achievements of the directors of the professional films and make use of them in his own work.

CHAPTER THREE

ACTING

There isn't a great deal that may be said relative to acting in the movies. Acting is one of those things which requires a certain amount of what a famous contemporary novelist calls "IT." If you've got it, you've got it. If you haven't, well then, become the camera-man or film editor.

But there are a few general points that may be discussed in a brief way.

And right off the bat let this be said: "The one cardinal and deadly sin in the movies is looking at the camera." Look to the right of it, if necessary, look to the left of it, look above it or beneath it, but never, never look it in the eye.

Of course there are exceptions to the rule. In certain close up shots, or semi close up shots, a definitely powerful effect may be gained under particular circumstances through the player staring directly at the camera. But this effect must be used sparingly by the Director, and only at his direction should the players gaze at the camera.

Therefore, the exceptions only make the general rule a more stringent one, and the wise player will play all around the camera, as they say in Hollywood, and never once notice it.

The reason for this rule is mainly psychological. There is something disturbing to the average spectator at a film showing when a player stares directly at the camera lens. For the stare is transported via the film, to each spectator, and gives him an uncomfortable prying feeling.

So avoid the camera's busy eye.

And as the Director is usually found near the camera, don't look at him either. For the audience will soon catch on if a couple of questioning glances are sent in the direction of the camera, and the illusion of the film will be spoiled for them.

Players should also watch their position in a scene. Conversations, in general, should be carried on from right to left, and from left to right, not back and forward. To talk to a player from a position in his or her rear requires a turning around that is bad acting—and professional actors call it “upstaging.” Calculating and selfish “stars” will “upstage” another player if possible, and when the Director will allow them to get away with it. In this way the “star” will pull the other player's face out of the shot and take the full shot for his or her own benefit.

These are the two principal “don'ts” of movie acting.

The principal “do” is this: use restraint in your acting.

It is so easy to over-act in the movies. The camera has a habit of emphasizing and exaggerating line and movement. Consequently, motions of all sorts must be toned down and restrained.

And the camera isn't very fast, either. It is slower than the human eye, and you will remember the old magician's slogan: “The hand is faster than the eye.” The immediate and correct conclusion is obvious, that the hand is considerably faster than the camera.

Keeping this almost mathematical conclusion in mind is the film player's constant business. One dare not, before a movie

camera, act in a perfectly natural manner. The actions, especially of the hands, would be much too fast. What appears to the human eye to be a normally timed movement, appears to the camera as an abrupt, jerky motion, and the camera promptly blurs it.

In consequence, all motions are slowed in film acting, and abrupt transitions in direction are avoided, or smoothed off into a sort of flowing motion. Thus, reaching for a cigarette, putting it in the mouth, reaching for a match, striking it, lighting the cigarette, and putting the match down, all these movements are done in much slower time than they are done naturally, and the movements are smooth and lack abruptness.

The same thing with bodily movements. Before the camera, sitting down in and getting up from a chair, requires care. The normal way would photograph as if the sitting down was the result of a push, and the getting up the result of a punch on the bottom of the chair. A movie player must really sit down, and not fall, and he must get up in a steady movement. To achieve this proper action, learn to keep your feet off a straight line, that is, one foot should be somewhat in the rear of the other, both in sitting down and rising.

The head and body should never be turned suddenly, and the arms and legs should never be moved abruptly. The camera dislikes surprises, and retaliates by blurring.

The principal player in each scene, that is, the player doing the acting in each scene, should always be allowed the full center of the shot, and a bit forward of the other players. If the shot is a long one and two players be equally important in the shot, then the two players should be centered. But minor characters

never should appropriate the center of a shot, or edge themselves nearer the camera than the player or players doing the acting.

Another important thing to remember in this connection is to avoid unnecessary movements. A minor player in the same shot with a principal engaged in some bit of acting should remember this in particular. A minor player, or even a principal player temporarily not the acting principal, should avoid blinking an eye, if possible. For the slightest movement diverts a certain amount of the spectators' attention, and each such diverting detracts just so much from the effectiveness of the shot.

Right here we might speak of the movie player's attitude of mind.

The right attitude includes this strict self-injunction—that the players are only one-half of the movie, and the audience watching the film is the other half. It is a common misapprehension that an actor or actress should forget the audience altogether. Nothing could be more untrue and disastrous. The movie player in particular should always remember his audience and play to it. Failure to do this will make your playing seem cold, and the spectator will feel this exclusion, and resent it.

So always play to the camera, without, of course, letting it become apparent. A good movie player, for example, will perform all his hand movements, if possible, with the hand furthest from the camera. When seated, in profile or semi-profile, his or her body will be slightly twisted toward the front of the set. The leg and foot nearer the camera should be slightly drawn back, and the leg and foot furthest away should be placed slightly forward.

In the matter of walking the movie player must acquire a

sort of technique. Ordinary natural walking will not do. There is too much bounce in the ordinary walk. When you recall that very few movie shots include the feet, you will understand that the camera will, without apparent reason, pick out and exaggerate any bouncing motion in a player's body actions.

There is, in fact, a definite movie walk. A motion picture actor or actress can be picked out of a crowd of walkers anytime, if you know what to look for. There is a sort of flowing, gliding quality in a cinema player's walk that is unlike any other characteristic walk. There must be a restraint on the rising and falling motions of the toes, and especially of the ankle.

It is not easily learned, this movie walk, short of actual experience.

But the amateur player can simulate the camera experience, and practice the walk through an effective, if comical, exercise. Place a heavy book on your head, and without holding it, walk back and forth in your room. If you bounce the book will fall. When you can walk back and forth without displacing the book, you have learned the bounce-eliminating trick.

There is no need to point out that a player should be on the set or in a shot when his part calls for an appearance. But the player will find that he has to be careful to keep out of camera range when he is not called for. In interior work this is not so hard to do. In exterior work, however, with the camera range widening as the distance from the camera increases, it is very easy to step across the range line, in eagerness or through carelessness, and spoil the shot.

In one of the big feature films of the past year, starring one of the movie world's most popular comedians, during several whole scenes, the silhouette of an idle player, or assistant direc-

tor, was easily seen through a poorly lighted back-drop. Accidentally it got past the editing room, and the prints went out to the exhibitors. Then it was too late to recall and re-take.

In exterior work, the camera range is usually measured by the camera-man, and the bounds marked, several feet outside, with little flags stuck in the ground. Where this careful system is not used, however, it will be necessary for each player to make a mental note of the bounds, and govern himself accordingly.

In the matter of speaking, the less said by the movie player the better. Sometimes the dramatic effect is heightened by speaking. The script of a scenario sometimes requires spoken lines. But spoken lines should never be long. A phrase will usually do. And all the facial accent, if possible, should be placed on one or two emphatic words.

Movements of the lips and throat required in speaking do not as a rule photograph well. Much restraint on the actual physical movement of the facial muscles is advisable. A long spoken sentence, carelessly done, will register in the camera as a prolonged grimace. Words should be enunciated properly but the play of the throat and lips kept at a minimum.

The same general principle applies to all facial movements in front of a camera. The natural tendency of an amateur player will be in the direction of over-emphasis. Facial registration of the emotions, while highly important and necessary, should be restrained. The movie player should try to convey his thoughts by mere suggestions of facial movements, except where the script calls for emphatic playing.

The main reliance of movie playing is placed on the eyes. They are almost ninety per cent. in film acting values. They

are almost alpha and omega. The motion picture actress and actor who cannot tell a story or register an emotion with all of his face but the eyes covered, is less than a passable player. Most successful movie players have what is commonly styled a "poker face." But their eyes are keenly alive.

A good training exercise for the amateur would be as follows. Sit before a mirror with a bright light shining in the face from one side. Tie a towel around the face so that it comes just about a half an inch below the eyes, and practice registering these emotions—joy, surprise, mischief, fear, sorrow, hope, apprehension, wonder, love, hate, contemplation, ecstasy, remorse, despair, pity, and so on.

The above may sound like a lot of rubbish, but it isn't. It is good elementary stuff. The eyes, through exercise and training, can be made to express the most obscure shades of meaning, thought or feeling.

After you have gotten somewhere with this exercise, go a little further. Leave off the towel, and practice "type" faces. Try to let your face, without spasmodic contortions, fit your instinctive idea of the appearance of, say, a hard-boiled soldier, a greedy banker, a stupid ditch digger, a vain and successful business man, a supercilious high-brow, a vulgar low-brow, a tired factory hand, a saucy telephone girl, a jovial bar-keeper, a suspicious policeman, a sad clerk, and on through a score of such characterizations.

After several periods of exercise like the preceding, you will be surprised how definitely you can suggest—principally with the eyes—the variance in facial types without the aid of make-up and costume.

Still another thing the amateur player must learn is this—

how to hold, without straining, any fleeting facial appearance. When the director wants to move from a long shot or medium shot into a close up, he yells "Hold it!"—and the player must "freeze" his body and face until the camera is moved and positioned. Then, at the Director's call of "Camera! Action!" he must be prepared to go on, without effort, from where he left off. So the amateur must teach himself how to hold any expression without change.

The carriage of the head is important in the movies. The head should be well up, without making the angle noticeable. This rule applies especially to women players, as they must set off the lines of their throats. Carrying the head well up also tends to diminish nose length. If the nose be short, and the chin and neck firm, the head should be carried a little lower.

There are many, many things that the movie player must learn, but these few elemental notations cover the main points. Acting is not an art, and born artists are not necessary in order to make good actors or actresses. Occasionally a true artist becomes a player, and then the result is a happy one. But acting, as a technique, can be learned, and it requires but two things, a flair for imitation, and ability to do hard work and a great deal of it.

Looking back over these paragraphs, you will see that the main theme throughout is restraint. And to restraint you are commended.

CHAPTER FOUR

SETS AND LIGHTING

The ingenuity and creative imagination of the amateur movie maker and his assisting friends will be tested to the limit by the problems of sets and lighting. The word sets is roughly used to include scenery, furniture and fittings, and all the props necessary to a scene.

Thus the problems are the joint burden of the movie maker, the Director, the Carpenter and the Electrician. All the better if the same man carries all those titles on his back—there will be less disagreement. And these problems are among the most fascinating perplexities which the amateur making his home movies will face all along the line. There are no limits, and consequently the amateur will be on his toes constantly, trying to do a new thing better than he did some other thing just completed.

But before getting on with the discussion concerning sets and lighting, this one outstanding rule can be stated: that the amateur will be wise to film out in the open not only his exteriors, but his interiors also.

The readily apparent reason for this injunction is economy. Even the most affluent and plutocratic among the amateur film expositors will seek economy wherever possible, for money saved in one place can be expended in some other direction where cost is a consideration.

Interior sets require a great deal of light, not merely a strong flood light from one powerful lamp, but several other forms of light. Top lighting, bottom lighting, spot lighting, shadow soft-

ening or shadow accenting lighting, and back lighting—all these forms enter into good movie work. To be prepared to handle all the special lighting demands that may arise in an inside interior, the amateur would be obliged to carry a rather costly electrical equipment. In fact, it is rather doubtful that one powerful interior flood light can be made to give satisfactory results under any circumstances. A lamp powerful enough to flood a set with sufficient light to make a decent picture, is almost certain to play hob with the proportions of the players' faces and forms, not to mention the furniture and bric-a-brac in the set. The unsoftened shadows would almost merge into the background.

The least equipment for interior light that a movie maker should possess is two good lamps. A better electrical outfit would include one good flood light, one shadow softening light, and one or two spot lights for varied placement. A complete equipment would embrace a battery of four flood lights, and two or three lights for special purposes.

Of course, this is the pessimistic point of view. The amateur movie maker, with all the resourcefulness that has ever distinguished the amateur in any field, is certain to get results from meagre equipment that a professional director would swear to be impossible.

It is not incredible that a bright, well-windowed room can be made to serve by a crafty amateur without a single artificial light! It has been done. We have seen an amateur interior scene in which the only lighting came from the outside, through the medium of reflectors which cast the light of a bright sun through the windows.

But, nevertheless and notwithstanding, even where a good artificial lighting equipment is available, interiors should be con-

structed and shot somewhere in the open, or in some place where sunlight can be used. This isn't so hard as it sounds.

If there is a disused or partly disused barn within easy striking distance of your home, you will generally find that it can be hired for movie making for a very small sum of money. Pick a large one with an upper floor, and possessing a roof in bad condition. Make an agreement with the owner allowing you to knock out part of the roof above the section where you decide to build up your sets, offering, of course, to build a wooden trap door, or several of them, to cover the roof holes, and protect the interior against storms. When filming under a bright sun, filter the sunlight that comes through these roof holes by covering them with white sheeting.

A more elaborate studio can be made right in your own home, if it is possible to appropriate a large room under the roof. All that you will need to do in that event is to install a set of artist's studio skylights. But be sure to have your skylights built so that they can be entirely removed while you are working, for there are some occasions when you would want pure, unfiltered sunlight.

However, these are ambitious projects, and unless just the right arrangements were made, aid from interior artificial lights would be necessary. Consequently, we outline below the manner in which a simple and adaptable outdoor interior can be built almost anywhere.

Walking around the outside of your home—or whatever house is available to your use—select some part where you have a straight stretch of wall, with a door and two windows placed close enough together so that—backing away with your camera—you can verify that they would be included in a full shot.

When you have found this happy combination, half of your interior is already built. For all you have to do is a simple mental gymnastic, merely recall that in nine cases in ten, the doors and windows of a house look approximately the same from the OUTSIDE as they do from the INSIDE. Therefore, to render the illusion complete, take the curtains from the inside of the windows and hang them on the outside, and hang a portiere or a set of portieres (when required) on the outside of the doorway leading into the house. Presto! you have the back wall of an interior room, with the golden sun shining from above to do your lighting free of charge.

The little discrepancy that the lower panes in the windows (looking from the false inside) are set further back than the upper will never be noticed, especially if you hang your curtains carefully. And any discrepancies in the appearance of the door can be corrected with drapes, curtains and so forth.

Naturally, you must build a floor. Build this at the level of the door sill, eliminating the steps. (By lowering the floor, and using the steps as part of a downward entrance into the room, you have an interior for a "dive" or cellar scene, when needed.) Construct your floor from any rough lumber available, in such a manner that it will not quiver and shake under the feet of your players. But build in such a manner that you can take it apart quickly, or change its shape as you wish.

Over these planks stretch smoothly a heavy canvas, and top decorate with the rugs, runners, mats, linoleum or carpet required by the particular scene. Make sure that the canvas is a neutral brown, or gray—not white. Best effects can be had—and inexpensively, too—by purchasing for your permanent Prop Room enough linoleum to cover your floor platform. This modern

linoleum comes in many distinctive patterns, for all purposes. Thus you can have a square of it in a kitchen pattern. You can have a pattern suitable for a drawing, library or sitting room scene. Finally, you should certainly have a pattern in imitation of a marble or tile floor. All these designs, and a lot more, are easily obtainable at your local furniture merchant's shop.

Next construct two side walls of brown or other neutral colored wall burlap. This wall burlap is designed for that very purpose, and can be had at any wall paperer's shop, or any interior decorator's shop. The cheapest sort will do.

These side walls are constructed of wood skeletons, covered with the burlap. They should be built in sections, with fairly heavy, square pieces of lumber on the four sides. These sections must be carefully matched together into a complete pattern, so that they lie snugly each against the other, leaving no large gaps when they are built together into a wall.

Either hinge the smaller sections into larger ones so that they may be folded when not in use and stored away in your Prop Room; or so design them that they fit into a permanent wall scheme, and can be easily built up or knocked down, using bolts and nuts to secure them one to the other. It would be well when you first assemble your wall and fit it, to number the pieces on the back. In this way you can throw your wall up quickly and the same way each time.

Wonders can be done with a neutral colored sectional wall of this sort. A little change of the sections, a different sort and arrangement of decorations and hangings and you have an entirely new room.

You can knock one wall away, and shoot from the side, and you have one room. Your front shot against the back wall is another room. A shot from the other side wall gives you a third room. By moving both your side walls in, eliminating the windows, and with the door at the back wall, you have a hallway. Move both side walls so that the two windows are included, but the door shut out of the back wall, and you have still another room. Oh, there are all sorts of ways to juggle a simple set like this.

With a little more complicated construction, you can build two sections of side wall and include a window in each. The same can be done with doorways, that is, build two sections with a doorway in each. Then, as your scenario demands, you can bolt these sections into your side walls as you please. Never use screws or nails in connecting scenery sections—always use hinges or bolts. And make your sections with doorways with frames heavy enough to support a swinging door.

When these side walls are in use, prop them with poles to prevent their falling, and guy them with adjustable guy ropes attached to stakes driven in the ground—as you would guy a tent. These guy ropes, attachments and stakes can be bought very cheaply at a sporting goods store, an Army and Navy goods store, or from the big mail order houses.

The back wall of this interior can also be covered with the burlap. Hang this covering, if you do not wish to deface the house wall, from rods above the top of your set, and stretch it taut by hanging weights on a rod extending across the bottom under the floor of your set. When this burlap is not in use it can be rolled on the rods.

For elaborate changes in the color scheme of your three walls, you can always fall back on the paint pot. Remember that you do not need to consider color, and all designs can be done in tones of black and white if you wish. Of course, other colors give slightly better results. But they all photograph as shades of black and white.

The motif of your set is determined by the furnishings you hang upon these walls, and the furnishings, furniture and props you place in the set itself. This is the business of the Property Man. It is a very important business, and he is an important factotum. He should have as much a photographic eye as the director. He should be able to see a scene not as it actually appears but as it will appear in a completed film. Never pooh-pooh your Property Man.

With a bare wall of brown or neutral colored burlap, a good Property Man ought to be able to create—with the aid of a few pictures, draperies, mirrors, wall rugs, and various decorations or utensils, plus proper furniture—a thoroughly satisfactory illusion.

With the back wall, side walls, doors, windows, and floor disposed of, the only remaining item is the ceiling. And that's easily disposed of—because in a movie set there seldom is a ceiling. In only one in a thousand scenes will the amateur find it necessary to bring a ceiling into camera sight, and then the necessary effect can generally be had by some trick device. Moreover, the day of the chandelier is passed, and people looking at a film nowadays do not expect or demand that they be shown ceiling lights. If you must have a chandelier or other form of hanging lighting device in some particular set, the nearest junk dealer can usually hire you what you need for a few pennies. In

this case, your Property Man and Electrician can throw a ridge pole across the top of the set and from it dangle the chandelier or light cluster down into proper camera position.

Your ceiling, obviously, is left off to enable you to take full advantage of overhead daylight and sunlight. But remember that a sun shining from directly overhead is seldom good, and that too much sunlight is almost as bad as not enough.

The first trouble you avoid by ceasing operations when the sun is directly overhead, or shining too squarely into the front of your set. If the sun is in the rear of the camera man, arrange your camera man, your set, or your shooting time, so that the sun shines over one of his shoulders. Thus you will get direct light on one side of your players and props. With sun reflectors, which are described later, soften the shadow sides. This makes for good photographic results.

The second trouble—too much sun from overhead—is solved in this manner. With rope and white sheeting—the sheeting mounted on rollers—cover as much of the top of your set as is necessary, so that the sunlight diffuses on the sheeting, and filters through to the set below in a soft glow, rather than in harsh, burning beams.

For spot lighting, back lighting, shadow softening lighting and other special lighting effects, use reflectors.

There are two kinds of reflectors, hard reflectors and soft reflectors. Hard reflectors are nothing more than ordinary mirrors so placed around the set outside camera range that they catch the direct rays of the sun and flash them into the set wherever a bright beam is needed. These hard reflectors are used as spot lights would be used in an artificially lighted interior. That

is, you may want to throw a strong light on a face in a close-up or semi-close-up; or you may want to use a heavy light directly on the back of a head in a close-up in order to get a **halo effect** through the hair and around the face. Use the hard reflectors.

Sheets of polished tin, two feet long by two feet wide, also make excellent hard reflectors.

Soft reflectors are made of compo-board, or tin, or any smooth, polished material, painted over with a pure white, but unpolished, paint. They are made in the same size as the hard reflectors.

Their use is various. They can be used to throw a soft, mellow light by reflection from the sun, into any part of the set desired. But the principal purpose of soft reflectors is to lighten the shadow side of your players' faces and bodies, and to soften the shadows cast by your props. You will remember that we advised that direct lighting from the sun should fall on your set and on your players over one of the camera man's shoulders. Thus one side of everything in your set would be well lighted, and the other side in comparatively deep shadow. Your soft reflectors therefore are arranged on the opposite side of the camera man so that a soft light is diffused into the set to alleviate these deep shadows, without altogether eliminating them. For in movie work, all your effects are registered as mechanical studies in black and white, which is another way of saying light and shadow. Beauty is obtained by contrast; where an unrelieved direct light would deform your players' features and play havoc with the photographic effects of your props, a hard, direct light on one side, balanced by a soft reflected light on the opposite side, and smoothed from overhead by the light filtered through your sheeting, will supply that needed contrast in proper proportion, and enable you to do fine photographic work.

These reflectors are so easy and cheap to make, and are so very valuable for all studio purposes—including outdoor scenes where the action takes place in a limited area—that the amateur should possess half a dozen of the hard type and half a dozen of the soft type, and use them as much as possible.

All that has been said about lighting effects in the outdoor interior set, applies in the same manner to real interior scenes, except that artificial lights must be used instead of direct and reflected sunlight. The only additional limitations are those imposed by lack of equipment.

The amateur interested in constructing his own studio lights might try the "wash tub" lamp. This is nothing more than a powerful electric light bulb set in the center of a large, ordinary, galvanized wash tub. The interior of the tub should be painted with a clear white, high polish enamel, like that used on bath tubs, tiles and the like. Two of these throw a splendid light if the lamps used are large enough.

There are two simple methods for getting night effects. The best method is the employment of a blue filter. The less satisfactory method is to blue tint your print.

An important thing to remember when you are shooting a night effect shot, using a blue filter, is this—that you should eliminate your shadow softeners, and give your shadows full play. Good shadows are important in a night scene. And to simulate the light effects from the moon, you should bunch your lights.

Just a few words on furniture and props before we turn to a new chapter.

The amateur movie maker and his players will, in most cases, be able to supply everything needed to complete the illusion of interior scenes, with furnishings from their own homes. But if you need special furniture or fittings other than the items available in these homes, call upon your local merchants for assistance. Explain to them what you need from their stores, that you need it only for a short time in order to make a movie scene, that you will pay the transportation costs, a reasonable hiring fee, and guarantee payment for any damage. You will usually find that the merchants will become so interested in your film work that they will be very glad to cooperate with you.

You might be able to get all the furniture, pictures, statuary, wall hangings, and so on, free of charge, by including in the introductory title section of your completed film, an acknowledgment of the merchants' cooperation. Like this:

TITLE—Furniture loaned by Smith Company.

Pictures by Jones and Brown, Inc.

Draperies by Perkins Stores.

Try the idea, in any event.

CHAPTER FIVE

MAKE-UP

It is hardly possible that any movie-going citizen of these United States can have failed to hear—in some cinema at some time or other—a conversation like this:

FIRST LADY CITIZEN: "Isn't she perrrrr-fect-ly gorgeous! Isn't she bee-oooo-tiful!"

SECOND LADY CITIZEN: "Oh! yes. But I'd like to see her without her make-up on. She may be a fright to see!"

The temptation upon hearing an idol-crashing remark like the preceding is to turn around and glare at the offender, but the curious thing is that the second lady citizen may be nearer the truth than she herself suspects. For the rapture-arousing film beauty may really have a complexion resembling that of the mud-turtle, with small eyes, a long nose, and the nearest dimple the one on her knee. Yet, possessing a general cast of countenance that—with certain artificial aids—photographs well, she may be, cinematically speaking, an authentic good looker.

Those certain artificial aids, lumped under the professional title of make-up, are the subject of this chapter.

Our minds, whenever we think of make-up, immediately conjure up the magic name of Lon Chaney, and rightly so. His name is a synonym for amazing disguises. And he really does stand in the movie world as the mark and goal for aspiring character work.

But the amateur movie maker will seldom be concerned with the far-fetched and intricate make-up devices employed by the

artful Chaney. And it is not the purpose of this book to concern itself with such advanced problems. When the amateur reaches the stage where he must employ complicated make-up devices, he will have learned also that they are the product of some individual's skill and imagination, and that there are no rules governing the matter.

There are, however, certain fundamental, elemental facts of make-up that the amateur movie maker, director and actor should know. But even these so-called fundamentals are more nearly hints than facts. For they are not bound by strict and proved rules. Like everything in the movies they are merely the result of experimentation along the path of least resistance. Every now and then some quizzical director or enquiring novice experiments further or in a different direction, and just as good or sometimes better results are obtained by disregarding the supposed rules and facts and doing perhaps the very thing that the rules prohibit.

Make-up is generally understood to include anything which an actor uses to accent or lessen any feature or characteristic of the body, as required by the role into which he or she may be cast. It includes powder, paints of all sorts, nose putties, wigs, moustaches, eye-brows, and a host of miscellaneous accessories.

It is not necessarily concerned solely with making a player look more handsome or beautiful. True, it has a legitimate function to perform in this direction, and experienced players soon learn how to make their appearance more near the ideal than nature arranged for them. But there are more important reasons for make-up.

The player in the speaking theatre must remember the effects of various colored lights when making-up. He must also paint and enlarge his features and exaggerate his movements so that

the spectators in the rear of the theatre will be able to understand his actions and emotions. The movie player has the same sort of problems, and additional ones. For in the movies there is an absence of color, dimensions are restricted, and because of various limitations of the camera, nearly all his playing is done under peculiar light conditions. Under these circumstances a movie player soon learns that a natural effect is often best had by recourse to an unnatural cause or interpretation.

A speaking stage player may—within certain general restrictions—use any color of face make-up that best suits the character, play or scene. But in movie playing there is a rather arbitrary code of colors that must be used for specified effects. Certain colors and shades on the one side of a color line photograph white and all other colors photograph black.

It might, perhaps, be better to say that all colors photograph in varying shades of gray, for there is seldom a pure white or solid black effect in the movies. The colors toward the red end of the spectrum photograph dark; those toward the violet end photograph light—as a general rule.

For this reason, a movie player does not merely use his paints and powders to accentuate the normal color scheme of his face. The white and black grouping must always be kept in mind. Therefore a movie player's face, when made-up for an appearance before the lens, only remotely resembles a normal face.

A beautiful girl with a peach bloom complexion and those delicate pink cheek colors about which the poets rave in stanzas lyrical, is of little value on a movie lot. For without the movie make-up all her delicate little pinks would photograph black, and her face would vaguely resemble the design of a cross-word puzzle. This is somewhat exaggerated, of course.

But make-up is essential if the veins are at all apparent, or if the skin is even slightly mottled or freckled. The average skin, under the scrutiny of the camera, shows up flat and shiny. That is, flat in lack of detail, and shiny because of the dermal oils.

Having thus stated to the amateur movie maker that he cannot allow his players to pose before his camera with either the faces nature gave them or those advised by the high school or college dramatic coach, the next step is to tell in what manner they should apply their cosmetics.

To begin with, the wise maker of amateur movies will make this problem his own. He will supply all the materials needed and teach his players how to prepare themselves, for they will almost invariably come to him with no ideas at all about making-up, or more likely, with wrong ideas. Below is a list of what he will need. The list may seem formidable, but it is nearly all material that may be purchased from a company supplying make-up to the professional actors, and it will not cost so very much.

YOUR MAKE-UP KIT

Grease paint liners: blue, black, green, crimson, violet, scarlet, brown and gray.

A large quantity of motion picture yellow grease paint.

A large quantity of motion picture orange grease paint.

A large quantity of motion picture white grease paint.

A large quantity of theatrical cold cream.

A large quantity of white face powder. (NOTE: Under no circumstances accept flesh-color or pink.)

A quantity of black mascaro or similar brush-applied black for eye-brows and lashes. (NOTE: Never allow your players to use eye-brow pencils.)

A quantity of white mascaro for graying temples.

Several fine camel's hair brushes.

A quantity of nose putty.

Boxes of toothpicks—the kind that have one broad end and one pointed end.

A leather “stump” for erasing mistakes.

Rolls of absorbent cotton.

Plenty of cheap, clean cloths or towels. (NOTE: Cheap cheese-cloth is excellent for use with cold cream in removing make-up; so also is the cellu-cotton preparation sold in drug stores.)

Wig and moustache affixing compound, probably spirit gum.

A bottle of facial alcohol.

A small alcohol lamp, and fuel, for melting or softening make-up, when necessary.

The above material will cover all but special character make-up demands. It includes the material used by both your men and women players, who use the material alike except that the women use the yellow grease paint as a base color and the men use the orange.

And here is the procedure for making-up.

First, all exposed skin is thoroughly cleaned. Boy members of

the cast who protest this rule are squelched by the director. Then comes a massage with the cold cream until a certain amount of the cream is absorbed into the skin. With a cloth all surplus and surface cream is removed. This must be done carefully so that there are no creamy streaks left on the face, but without disturbing the cream actually worked into the skin. (N. B.—Players with a naturally oily skin, and all players in the course of time, will come to have trouble with their skins through a too constant use of cold cream. The face will tend to retain the oils of the cold cream. Zinc oxide, in the cream form, has been used successfully in several instances, to serve the same purpose as cold cream. It will not oil the skin, and will not hurt it either.)

Following this the women players take the yellow base paint, the men the orange, and all the exposed skin on the face (including eye-lids and lips), the ears, the breast, shoulders and upper arms, is evenly covered with this base color. The purpose is to completely obliterate all natural color differences in the skin. The result is usually funny to look at, as the eyes will appear small and pig-like, and the face seem a lump of knobby and expressionless yellow putty.

In applying the base color—which comes in long sticks, as a rule—make several heavy strokes with the stick, six or so, on the face, neck and ears, then working outward from these streaks, smooth the paint in circles over the entire face, using the finger tips. It is important that this base color be worked well into the hair line at the top of the forehead, otherwise an ugly white line will show.

The detailed make-up is next begun and it is a good rule to begin with the eyes. Eyes are the most important means of expression a movie player has, and most of the acting possible in

the films is done with the eyes. Consequently, eye make-up should be carefully done. Both men and women players prepare their eyes in the same general manner, only the men players make their colors and delineations less pronounced.

The procedure given below is for eyes that are prominent or well set forward in the head. As the object in making up the eyes is to enlarge them and give them the appearance of being well set back, the player with eyes that are normally deep set must use a different method, as discussed in a later paragraph. The one thing to be avoided in any make-up is a tendency to overdo it. Remember that there is no chance for retouching a movie film.

The first step in preparing the eyes is to remove with a clean cloth the surplus base color on the upper eye-lid. Then with a finger tip—the little finger is generally used because it is better shaped and more sensitive—apply carmine evenly to the entire lid, thinning it and blending it into the base color at the brow line, on the side of the nose, and at the outer corner.

Then lightly and carefully repeat the process on the lower lid, blending the carmine into the base color all around the lower edge.

Now with a dark red or brown color on the broad end of a toothpick make an even, relatively heavy line from a little below the nose corner of the eye, immediately below the top of the bottom lid, over to the outer corner where the lids meet. Without disturbing the sharpness of this line at the top, blend off the bottom into the color below. At the outer corner of the eye, draw a straight line with the same color. This line should come from the very corner where the two lids meet and should extend from there toward the temple for a quarter of an inch, more or

less, depending on the size and shape of the face. By gradually turning the broad end of the toothpick over onto its side, end the line in a very thin point.

Then with a lighter red color—probably a vermillion—make a little dab of color at the point of juncture of the two lids on the nose side. Be certain that this line is as close to the corner as possible. This is the last step in the eye make-up and the general result will be an apparent enlarging, widening and lengthening.

If the eyes be rather well set back, the colors should be softened. That is, less color should be used, or a color with yellow in it instead of the red. Brown will probably be best. A thinly applied green or violet may be necessary for a person with deep-set, dark and smouldering eyes, in order to avoid having them photograph as burning, black holes in a white face.

After the eyes, in order of importance, come the lips. The first thing to note is that any tricky make-up of the lips is frowned on these days, especially the once-favored Cupid's bow. The natural contour of the lips should be followed. Heavy, black appearing lips are also taboo. For where too much red is used, or too deep a shade, the lips will film so prominently that the eyes will be dwarfed—a thing disastrous in the films. These lips are called "blackberry" lips because they appear as if they have just come from an intimate visit with a juicy blackberry pie. Thus, while the lips must be colored to set them off in the lower face, the player should study his photos and shade his make-up to avoid the "blackberry" charge.

Teeth, of course, are usually satisfactory as they are. If a tooth is missing in a prominent place, material may be had from a dentist or a theatrical cosmetician to supply the deficiency. For badly colored teeth, there is a theatrical enamel that can be

painted over the teeth prior to camera work. This is a harmless preparation, and may be readily pulled off in one piece after the camera work is done.

Disfigurements of the nose may be corrected with the nose putty. This is applied to a dry skin, and according to the instructions that come with the various brands. The facial make-up is applied over the putty part in the same manner as on the rest of the face.

Next fix the hair. The general tendency in dressing the hair is for each player to follow the mode or style that line for line, in profile, best fits the shape of the head. Loose hair waving over the brow is bad, as it is likely to shadow the eyes at wrong moments. Therefore, where possible, the hair should be combed back from the forehead. But with a brow that is high, it would be wrong to emphasize the height still more by combing the hair back, as this would tend to dwarf the eyes. In this event, the hair must be dressed in such manner that the upper part of the brow is covered, without shadowing the eyes.

With the hair arranged, return to the eyes, and apply the mascaro to the brows and lashes. Never use or allow to be used an eye-brow pencil. The effect is sharp and artificial.

Always use the mascaro and brush method, brushing the black into the eyebrows without touching the skin beneath, except where it is necessary to lengthen the sweep of the brows. The same with the eyelashes—apply the mascaro evenly and do not bead the lashes at the tips, unless as a caricature.

Beauty spots should not be used except in a costume play where they are more a part of the costume, as in a French Court play.

With the finishing touches applied to the preceding details, the final step is to dust with the powder all the exposed skin covered with the greasy, shining paints. The powder should be literally caked on, and left there for a few minutes. The caked powder will gradually absorb the grease from the paints, leaving the colors intact. Then with a soft puff and wide, sweeping, gentle motions brush the excess powder from the skin. As it falls in little lumps, it carries with it the shiny grease. If the first application of powder does not carry off all the grease, repeat the operation. Finally, with another puff, dust all the exposed skin evenly with the powder. For a too light colored skin, the powder may have a slight flesh or brown tint—this is an exception to the rule.

Before departing from the subject of powder, it may be well to remark that every player should carry with him or her at all times a quantity of powder, a small mirror, a puff, and some absorbent cotton. For upon the slightest exertion perspiration will gather upon the surface of a painted skin, especially upon the upper lip. This may not be apparent to the naked eye, but the camera invariably spots it and seems to enjoy—especially in the case of a pretty woman—filming what appears to be a moustache. Consequently, at every possible chance, the player should draw forth the mirror, gently pat the face with the absorbent cotton, especially the nose and upper lip, and thus remove the gathered moisture. Then apply the powder again.

The hair at the temples may be grayed to indicate dawning middle age by brushing in the white mascaro prepared for that purpose.

Age lines on the face may be marked, when called for by a role, by drawing with the proper liners along the natural face

lines. These natural lines may be found—in the case of a young person—by screwing the face up in a grimace, and marking the lines that appear. Age lines at the outer corner of the eyes are found by tightly shutting one eye at a time, drawing up that side of the face, and marking. These eye lines should be marked with a toothpick end. The colors vary from carmine down, depending upon the effect wanted.

A haggard eye effect may be had by carmine or other dark-filming colors applied downward from the lower lid, and darkened in toward the nose, in imitation of the well-known rings under the eyes. Cheek pouches, dissipation pouches under the eyes, hanging jowls and double chins are all made with the nose putty, or silk bags which are to be had at the theatrical cosmetician's shop. Teeth can be blacked out with a preparation secured from the cosmetician, and made to film as missing.

Wigs, moustaches, odd eye-brows, and so on, are really more a part of the costume than make-up, and are applied in various manners, depending on the type furnished. Instructions may be had from the supplier of the wigs.

What is commonly used for brow and moustache and beard purposes is the material called "crepe hair." This comes in hanks, and needs to be straightened before use by pulling it around an object like a rolling pin, and so on. Always affix this material to the face in bunches, in the general moustache, brow or beard form wanted, and then trim it to the desired effect with scissors, just as you would a natural moustache, brow or beard.

For best results from make-up continued experimentation is necessary. No two persons are alike, and the interested amateur player will soon learn for himself what methods best fit his particular case. This experimenting can be done by having still

pictures taken under the studio lights, in the exterior daylight sets, and in full sunlight, with various applications of make-up. These stills should be studied, and the colors heightened, lessened or changed as needed.

Remember that the stronger the sunlight or the studio lights, the stronger the colors you must use. Under weak lights, weak colors are used. That is, mix white grease paint into your colors to lighten them.

CHAPTER SIX

SCENARIOS, TITLING and EDITING

In the beginning of his amateur photoplay work, the amateur movie maker will be wise to work from already prepared scenarios, such as those contained in this book.

These scenarios have been kept simple and make few demands that the beginning amateur cannot supply. Yet they are far from childish, and the amateur who successfully films several of them will have progressed a good distance on the movie making way.

Then the amateur will probably want to make not only his own films and photoplays, but also the scenarios and scripts from which the plays are made. The more power to him.

It is not within the scope of this book to discuss scenario construction. For such construction is but a latter-day use of the dramatic form, and the dramatic form is itself but a phase of story telling or literature. Consequently, the scenario writer must know something of both literature and the drama, plus technical knowledge of movie making. And, finally, he or she must have a hand for writing and composition.

With the above reservations considered, there is no great, impenetrable mystery about scenario building, and the amateur should certainly try his luck with it, at any rate.

There is only this that should be said about a scenario. It should tell a coherent, understandable story through the medium of separate but related scenes. It should work from cause to effect, and then stop. It should build toward a dramatic climax, and end when this story climax is reached. All business and

scenes necessary to the completeness of the story should be included, and everything not necessary to the telling of the tale should be avoided or eliminated. Fight shy of including bits of action or acting or scenes that are not necessary—do not include a shot merely because it is a brilliant, tragic or comic idea. Save it till it fits somewhere.

And remember this, that the movie maker is trying to tell a story in pictures, not words. Aim toward that goal—even though you will very likely never reach it—a complete picture without a caption or title in it. Aiming so high will help you to avoid an over-abundance of titles.

Be sure that you have a main theme in your story and stick to it. Most scenarios can be summed up in a few descriptive words, like (1) a woman's struggle for true love, (2) the devotion of a dog to its master, (3) the exhausting effects of modern life, (4) the foolishness of excessive thrift, (5) the struggle against fate, and so on.

Sometimes, in fact very often, a little newspaper clipping will contain a complete synopsis for a human and effective photoplay. More often, a newspaper clipping will suggest a parallel situation, or chain of circumstances, which would make a good play, when the dramatic details have been constructed around the main theme.

There is a whole literature, available in public libraries, in the dramatic form. And there is a whole section of this literature devoted to photoplay building. Whether or not the amateur decides to take a fling at scenario building on his own hook, he should do some reading in this direction, if only for general information.

And so much for scenarios.

Getting back to the subject of plays made from prepared scenarios and the making of amateur photoplays, there remains little to be said save a few words on titling and editing.

In the writing of a newspaper there are a dozen or more people, usually, who grind out a great quantity of unrelated material for use in each edition of the paper. A newspaper must have a certain coherent and balanced form. Should everything that every member of the staff writes be printed as it leaves the writers' typewriters, a surprisingly bad newspaper would be the result.

But at the top of a newspaper staff is an editor. He weighs and balances the separate pieces of writing given to him, and decides how much of each should be printed, and in what position on the pages they should be placed. He must see to it that proper emphasis is placed on the main features of each story. He eliminates useless facts and unnecessary frills. If a story is worth about a two inch space, and has been written for a column length, he uses the blue pencil.

And finally, he directs, through the routine of the office, how the separate stories should be introduced to the readers by means of appropriate headings, titles and captions.

Thus, while every piece of writing is the work of some individual journalist, the newspaper as a whole is the product of the editor.

There is a parallel procedure and similar factotum in movie making. He is also called the editor. And it doesn't require a great deal of explanation to explain his function.

Briefly, he takes the film of separate shots from the camera-

man, and views it. He elides or cuts out unnecessary film, bad film, too lengthy footage on a shot, and spoiled film. Pre-supposing that the Director and camera-man have given him, among the bulk of the separate shots, enough material to tell a complete story, the editor places his material in proper order.

Either then or earlier, the editor sees to it that the titles and inserts are photographed. His final job is to assemble the whole story into photoplay form, inserting between the proper scenes the titles and inserts. Splicing the parts together, the film is ready for its trial viewing. The Director, camera-man, movie maker, electrician, property man and editor should compose the viewing board. The acting cast should be excluded at this exhibition.

If the completed film is not satisfactory, if some necessary shots are underdone, badly done or lacking, the Director and his staff should make note of the errors, and re-take the bad or missing scenes.

An obvious question here would be the query—"Why not do this before the editor has done his assembling?" The answer is that the editor, during the cutting operations, should catch all the really bad work and film, and bring it to the Director's attention. But the not so easily perceived mistakes of commission or omission can only be caught, as a rule, in an assembled film. Standing in relation to the whole picture, the viewing board can then decide whether the error or deficiency demands re-taking, with consequent loss of film, time, etc.

The technical element of film length, speed, shot times, title photographing, and so on need not be discussed here. All this

information is available elsewhere, in better form than could be done here under our space and subject limitations.

And as the editor is the person last concerned with a photoplay, so the editor is the last person with whom we are concerned in these pages.

You'll feel a real surge of joy when your amateur movie flashes onto the screen while your amateur actors, actresses, friends of the family, and the family pup, hold their breaths, and then sigh in ecstasy to see that the dream is not a dream.

Who knows but that we will meet in Hollywood?

GLOSSARY OF MOVIE TERMS

GLOSSARY OF MOVIE TERMS

Acetate film. Slow-burning film made from cellulose acetate.

"Action." The Director's command to begin acting.

Angle of view. The angle included in the bounds of camera range.

Animated cartoon. Separate drawings or cartoons photographed so that the figures seem to move in a completed picture.

Assemble. To put together the parts of a film after editing and titling.

Back drop. A piece of scenery, or curtain, dropped from an upper rigging, in the rear of a set.

Background. Scenery, both artificial and natural, in the rear of the camera subjects.

Back light. A spot light used on the back of a player or object, to give a halo effect, principally in a close up.

"Burnt-up." The condition resulting from too much light on a film.

Business. A detail of acting.

Bust. A close view in which no person appears.

"Camera!" The Director's command to begin photographing.

Camera-man. The operator of a movie camera.

Caption. Words introduced between scenes; a title.

Cast. The lot of players in a movie play.

Cinema. A synonym for the word movie.

Cinematography. The process of movie making.

Close up. A close range shot of a person, place or thing.

Continuity. Proper relationship of the dramatic and structural parts of a movie play.

Costume. The complete clothing of a player.

Cut. To end a movie shot.

Cut back. To return to a previous scene in a movie play.

Director. The big gun of a movie play ; the boss ; the person who supervises the filming of a play.

Dissolve. Gradual merging from one scene into another.

Double exposure. A camera trick used for many purposes ; thus one person may play two parts in the same scenes.

Editing. Cutting and splicing a motion picture to make it an approved whole.

Educational. A word used to describe any picture made for any purpose other than entertainment or reporting of news.

Exterior. A movie shot made outside, or apparently so made.

Fade-in. Opening on a scene by gradually increasing the illumination.

Fade-out. Closing on a scene by gradually decreasing the illumination.

Film. The material used to register the photographic scenes ; the act of photographing.

Flood light. A light, or battery of lights, used to send an enveloping blanket of light on a scene.

Fog. White patches of light on a film.

Footage. Number of film feet.

Frame. One picture in a movie film.

Insert. Photographs of books, papers, letters, etc., inserted in a movie play.

Interior. A movie shot made inside somewhere, or apparently so made.

Iris. A circular opening used to reduce the light entering a lens.

Klieg eyes. A very painful nervous affection of eyes caused by too constant work under Klieg lights.

Klieg lights. A powerful light used principally in movie interiors.

Location. Any place where a movie is filmed outside the studio.

Lot. A yard or similar place where movies are made.

Make-up. Paints, cosmetics, etc., used by movie players; to prepare one's self for acting.

Motion picture. A movie.

Movie. A motion picture.

Negative. The original film used in a camera from which, when developed, positive or exhibiting prints are made.

Pan. To make a panorama picture.

Panorama. A picture made by turning the camera.

Photoplay. A play photographed in moving pictures.

Player. An actor or actress in a play.

Positive. An exhibiting print of a motion picture film.

Print. A positive.

Projector. The machine or apparatus used to exhibit a movie.

Property man. The person who has charge of the furniture, fittings and all loose things necessary to a movie play.

Props. Anything in a motion picture scene except the scenery and players.

Reel. A standard length of film.

Reflector. A device used to reflect rays of light to any spot in a set.

Rehearsal. What actors and actresses go through before the camera gets them.

Scenario. The detailed story of a play, prepared in motion picture form.

Scene. One of the short units which make up a movie.

Scenic. A motion picture of a natural setting.

Screen. The surface upon which motion pictures are exhibited.

Script. Practically the same as scenario.

Set. An assemblage of scenery and props.

Shoot. To take a motion picture.

Shot. A single unit in a movie.

Slow motion. Pictures taken at high speed, so that, shown at a normal rate, they appear to be excessively slow.

THE HOME MOVIE SCENARIO BOOK

Splicing. Cementing together the parts of a motion picture.

Spot light. A light used to pick out a single object in a scene, like a face, a hand, etc.

Still. A picture without motion.

Studio. An inside place where movies are made.

Title. Words inserted between movie scenes.

Titling. Devising, photographing and inserting titles.

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3. Organizing clubs of amateur motion picture makers.
4. Publishing a live monthly magazine devoted to amateur motion picture making.
5. Establishing an amateur motion picture film exchange among League members.
6. Promoting amateur cinematography as a national sport.
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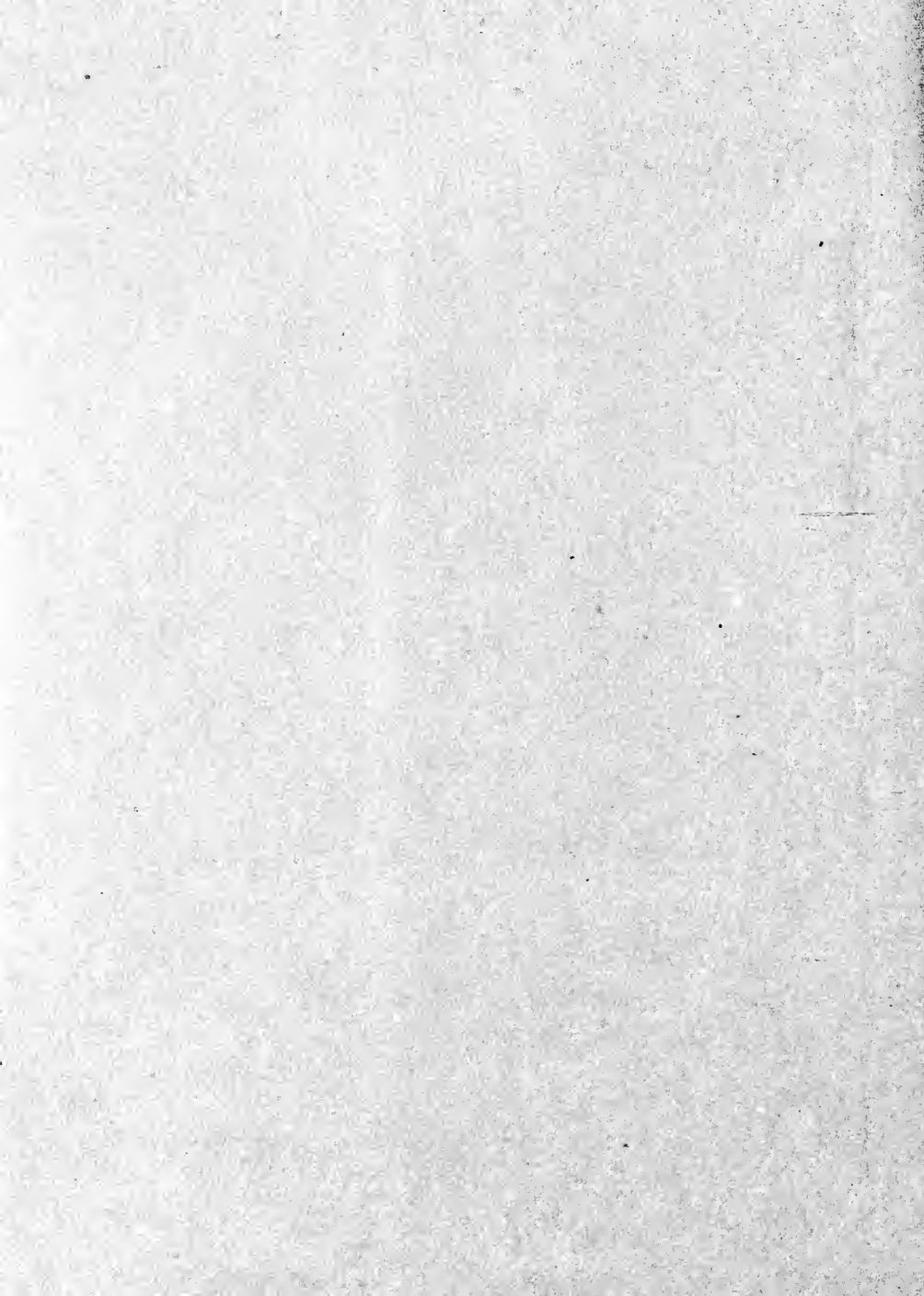
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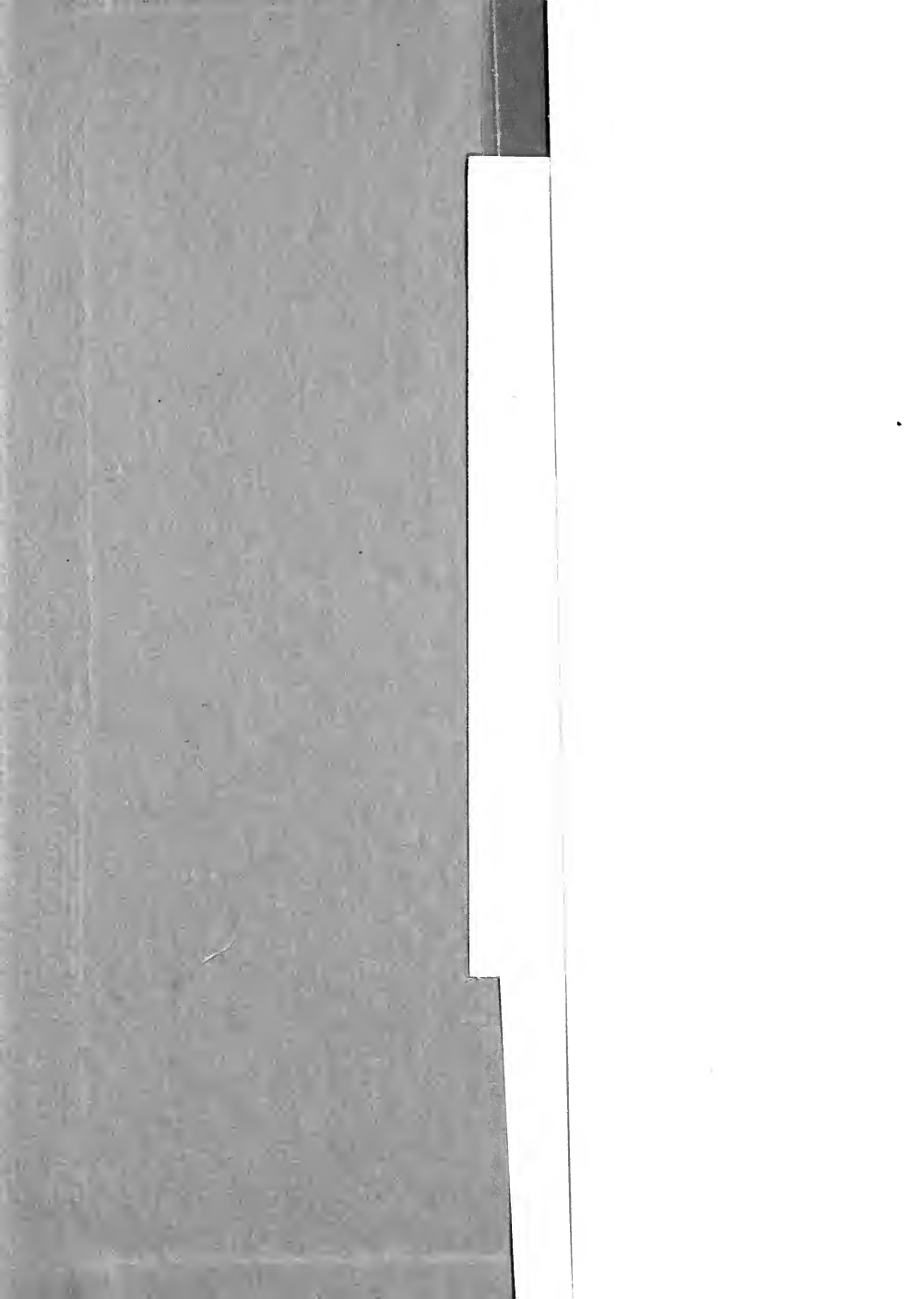
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